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Jean Lurçat, *l'Hallali*, 1940-41, 300 cm. square, Aubusson
tapestry Cover

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Fig. 1. Early tapestry in Lurçat's new manner. COMBAT DE COQS, 1939, ca. 6 sq. meters. Collection Mrs. T. Catesby Jones.

JEAN LURÇAT AND THE RENAISSANCE OF TAPESTRY

BY T. CATESBY JONES

JEAN LURÇAT has been painting in Paris for about thirty years. In his early days he was deeply troubled as to whether to stress structure or subject matter as the principal point in his paintings. At the outset he was greatly interested in structure, that is, he felt that it was necessary to emphasize the manner in which a painting was built up, and for this reason he considered that following the Cubist School offered him the best chance of developing his ideas. As time went on, however, he reached the conclusion that for him an over-emphasis upon the method of painting was a mistake, that in following the Cubist approach he was going up a blind alley and that nothing further could be accomplished that way. He therefore turned his attention toward subject matter, feeling that, by a careful selection of the subjects which he chose to paint, his work became more vital.

Even in the beginning Lurçat was intrigued with the possibility of using woven materials to express his thoughts. In some ways they seemed to appeal to him more than paint—they had a closer connection with reality. Consequently he devoted much time to the study of fabrics. He designed fabrics and rugs and then became interested in the technique of weaving and embroidery. At first he gave his attention to petit-point, and it was only in later years that he turned to woven tapestries, the tapestries of Aubusson. A number of his productions in petit-point are very lovely, but they are limited in scope, and the extent to which they could be used for presenting ideas was strictly limited. For this reason he felt that it was necessary for him to master the art of producing tapestries in the grand manner, and he turned to studying the methods which were used by the medieval artists.

He was among the first of the modern artists to realize that if tapestries were to be made in our times, the whole process must be simplified. He realized that to follow oil paintings in making these tapestries, as had been the practice with the tapestry makers of the seventeenth, eighteenth and nineteenth centuries, had been a great mistake and had produced, both artistically and practically, results which were killing the art of tapestry. In the first place, shades of color in dyed woolen thread were quite inadequate to indicate the subtlety of the oil paintings which the tapestries were intended to reproduce. The result was a confused tapestry that was dry and lacked interest and merely suggested the oil painting which it purported to reproduce. Moreover, the cost of producing tapestries by this method was prohibitive. It frequently required many thousands of skeins of wool, each skein colored to produce a shade taken from the oil painting. Frequently these skeins were very short and were introduced into the tapestry with a great deal of difficulty. Also, such tapestry had necessarily to be executed in a very fine weave. Using 587 shades in one hanging, 38 in one leaf alone, as was done at the Royal Looms under Oudry's direction in the eighteenth century, it often took a skilled artisan as long as four months to produce one square meter of tapestry, and even then the product was far from satisfactory.

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T. CATESBY JONES, NEW YORK COLLECTOR WHO DIED LAST YEAR, WAS A FRIEND OF LURÇAT AND OF OTHER CONTEMPORARY ARTISTS.

It was this situation that Lurçat set himself to correct, and in order to do so he began to study the ancient tapestries, to learn the method used by the old-time designers and weavers in producing their colors and obtaining their effects. He directed his attention particularly to the series known as *The Apocalypse* at Angers, created by the Parisian Nicolas Bataille towards the end of the fourteenth century. From the study of these tapestries he found that less than thirty colors had been used in their making. Yet in spite of, perhaps even because of, this limitation an effect of great harmony and richness had been achieved. Following this method, he found that not only was the cost kept low, but also that the effects produced with the use of a few colors were much richer than when many colors were used; that the art in tapestry was the art of contrast—a field of simple color set against another field of simple color. As Lurçat reached these conclusions, he at once began to make cartoons for the tapestry makers in the style which he had rediscovered and developed, which required him to limit strictly the colors which were to be reproduced.

In making a cartoon for tapestry, he first selects his gamut of colored wools to be used. Then he makes his design, using these colors only, and the cartoon when it reaches the weavers is carefully numbered showing exactly where each shade of thread is to be used. He found also that certain figures and certain shades were suitable for reproduction in tapestry which were not suitable for oil painting and that, in order to give a proper effect, tapestry had to be built according to these principles.

One of the earliest (1939) of the tapestries done in this new manner by Lurçat was of three cocks contained in a pen (Fig. 1). These cocks are gorgeous creatures, with tails made of glowing colors, colors arranged in accordance with the formulae which Lurçat had evolved. The cocks are contrasted against a black background also made in accordance with the formulae, i.e., of a solid color, interspersed with autumn leaves. The result is a picture of three cocks, who may be said to represent the Three Musketeers in all their splendor, hemmed in by the hindering fence but decked out as if all were well. The whole is conceived in beauty, with a design which is suited to tapestry only. Lurçat worked on this principle until the war intervened, and even during the war he kept the weavers at work, with a view to producing tapestries to be exhibited when a better time prevailed.

Le Soleil Sous La Table (1944) shows a table covered with a magnificent cover, around which are suspended dead woodcocks and grapes (Fig. 2). A brilliant sun shines beneath the table, symbolic of the condition of France at the time that the tapestry was made. The table is loaded with rich and costly food. It stands before an open window through which light comes, illuminating the table and also a picture which is on the floor at the right of the table. The whole is a brilliant conception, held together by three discs at the extreme right of the tapestry. In this Lurçat rendered his allegiance to conquered France and showed that in those dark days France still lived and looked to the future.

Indeed, Lurçat never forgot the plight of France. He devoted his taste and his talents to France, through all her peril. He not only served his country in the Resistance, but in his tapestries he



Fig. 2. LE SOLEIL SOUS LA TABLE, 1944, paid homage to conquered France. Photo courtesy of the Museum of Modern Art.

showed that France was resisting and only awaited a happier day to assert herself (Fig. 3). All of these tapestries are symbolic. With France in dire straits, no artist who was also a patriot could let his talents go for naught. Lurçat had to express an idea, and that idea necessarily had to be for France, for France's liberation—this was the idea next to his heart. But he is too much of an artist to let propaganda dominate his expression. It is remarkable that in each of his designs he kept his feeling for tapestry foremost, and no matter how he symbolized the tragedy of France, he never let the beauty of his design suffer. The spectator is never distracted by the thought that the artist is attempting to convey some idea for the purpose of propaganda. Lurçat's supreme accomplishment is that his cartoons were made for tapestry, and that his ideas are conveyed by tapestry.

Lurçat's work in tapestry has been compared to the medieval. It is true that he has made his cartoons in the medieval manner essentially for the purpose of being reproduced in tapestry. But this does not mean that he is not a man of his time. He has given tapestry its modern form; he has realized that it is a means of expression which is altogether different from any other art and that it must be freed from its bondage to oil painting. He has

understood that tapestry could achieve effects as brilliant as those of painting but by a wholly different means. One is conscious that he visualized his tapestry in its own terms, not as painting. Each one is dealt with as a creation in itself. Indeed, his tapestries are rich as fabrics interesting and alluring in themselves. Their beauty is apparent at first glance; it is even more evident after close observation. There is not a square foot of surface which is not worthy of study. The harmonies are rich and satisfying. There is color contrast which is not the contrast of paint but of woolen threads.

It has been said that there is no further use for tapestry, that the world has so changed that tapestry is not for the present day. It is true that in so far as tapestries were used for wall coverings to keep out the cold they have no further use at this time; but as wall coverings to give life, to give warmth of color, to give joy to give meaning to life, they are and should be as much needed as ever, for the human soul still craves these things. We still long for color and the stimulation produced by beautiful contrast in color. Moreover, especially for a Frenchman, tapestry suggests a link with the past, a feeling for the medieval. One asks why we should bother with what concerned the medieval mind. Bu



Aubusson tapestry, 152 x 252 cm., after cartoon by Lurçat.

reflection shows that the medieval mind was much concerned with the spiritual communion of men working together as a unit. That spirit shows itself in the medieval tapestries as it does in the Gothic cathedral, and Lurçat has endeavored to express the feeling in modern tapestry because he feels that this part of the medieval spirit should be reawakened—that men should again act as a unit, that they should again work together.

A significant fact in all of these Lurçat tapestries is that although they deal with fantasies, the fantasies are based upon

reality. Lurçat has felt that the subject matter of the tapestries is of great consequence. At the same time, he has submitted his ideas to the discipline of the special techniques of tapestry making and has accepted their limitations. The result is that he has made a unique and delightful creation, extraordinarily rich and varied and vibrating with life. It is not only, as has been said in France, that he has brought about a Renaissance of tapestry making, but he has accomplished that purpose with real vitality.

It is noteworthy that most of the tapestries which Lurçat has made are of a size small enough to be suitable for modern homes. But for public places he has constructed large tapestries to fit modern buildings. He has considered the needs of mankind, both in its private and in its public character. For both he has found a way to use the cock as a symbol for the life of France, an emblem of what France has endured, of what France can become. Lurçat has found in his heart a way to endure life. His cocks represent pride and dignity. They are cocks of imagination, and he has conveyed by them a message which is of great moment to France—that man can be proud, even though pride is no more than the strutting of a cock. Although he plumes himself on being a cock, yet the cock remains only a cock if he does not comport himself with the idea of justice. Lurçat works under the inspiration of this idea which guides his hand as only a burning conviction could do.

Fig. 3. PAON DE L'AVENIR, 2.37 x 3.17 m., symbol of France's rebirth. Photo courtesy of the Museum of Modern Art.



THE LAW, THE MAZE AND THE MONSTER

BY WALTER ABELL

ABSTRACT DESIGN, it would appear, is now the chief medium of expression for American artists under thirty and will therefore presumably constitute the major trend of the immediate future in American art. Surrealism, though less widespread, has sufficient followers to give it a definite place among the current aspects of American production. Exponents of both movements are scattered throughout the country, in isolated farms and desert villages as well as in metropolitan art centers; they include not only professional artists but many other devoted workers who, while earning their living as doctors, teachers, business men or housewives, are pouring the essence of their creative spirits into some form of art. In short, abstraction and surrealism are flourishing and widely disseminated phases of contemporary American culture.

These conclusions emerge from a survey made by the Art Institute of Chicago in preparation for its Fifty-Eighth Annual Exhibition of American Art. Departing from the tradition of mixed exhibitions, the Institute plans to devote each of its American annuals for the next several years to an intensive display of one or two related artistic trends. Traditionalism, Realism, Romanticism and other idioms will have their vears. This year it is Abstraction and Surrealism. The Institute's associate curators, Frederick A. Sweet and Katherine Kuh, trav-

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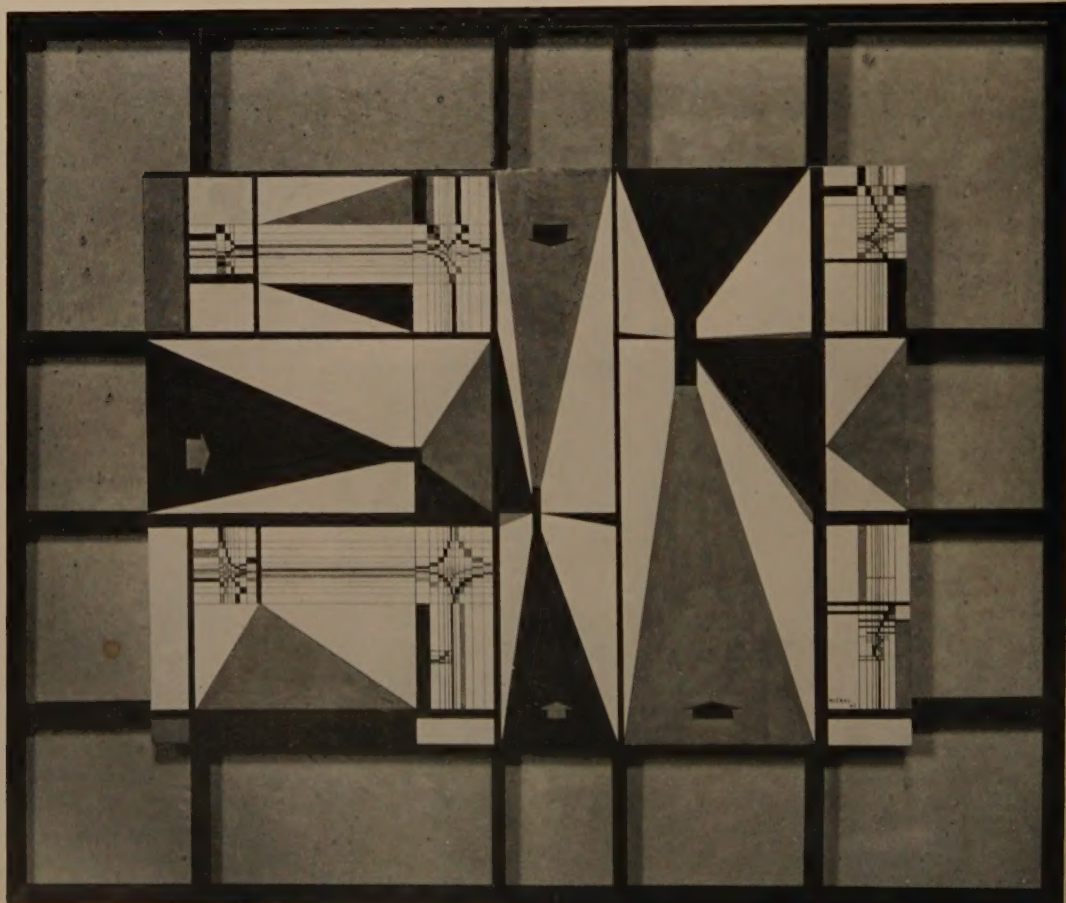
WALTER ABELL, PROFESSOR OF ART AT MICHIGAN STATE COLLEGE, IS AT WORK ON HIS NEW BOOK, "THE COLLECTIVE DREAM IN ART."

elled 24,000 miles to select abstract and surrealist work from every section of the United States. As a result of their labors the Institute has presented what is probably the most comprehensive cross-section of American abstract and surrealist art ever exhibited.

On world horizons abstraction is now a half century, surrealism a quarter century old, but both movements still bewilder most of the public and still meet with open hostility from certain journalistic "critics." The mere announcement of plans for the Institute's exhibition drew slings and arrows from an outraged press. ". . . the 'Art Institute Follies of 1947'" stormed C. J. Bulliet in the *Daily News* of June 28th, and on October 10th, after time for mature reflection, "Chicago is selling its birthright for a mess of red pottage. . . . To call it the 58th Annual American Exhibition is to stultify an honored tradition and make the lions in front of the Institute roar with pain."

The implication contained in the phrase "a mess of red pottage," is of course ridiculous. Abstract and surrealist art have repeatedly been condemned in Soviet Russia, where they are repudiated as "bourgeois." They are therefore anything but "red." For the record, it may be well to recall that Hitler also condemned them. If there is any distinctively democratic approach to the complex problems of contemporary culture, it lies neither in denunciation nor opposition, official or unofficial. On the contrary, it presupposes a respect for the creative freedom and integrity of all artists, a recognition that changing

McCray, AT TENSION, oil (right), and Bronze Age stone plaque.



nodes of vision are inevitable in a changing world, and a realization that new movements can be understood only as a result of serious and open-minded consideration over a period of time.

The purpose of the present article is not to review the Chicago exhibition, which has already been widely done elsewhere, but rather to attempt a more general contribution to the interpretation of abstract and surrealist art. Specifically, I propose to consider the following questions. What are some of the main creative preoccupations revealed by abstract and surrealist art? What bearing do those preoccupations have upon life today? And what place do they occupy in the grand strategy of art history as a whole?

Three of the most typical preoccupations of the movements we are considering, as I apprehend them, may be characterized by the terms the "law," the "maze" and the "monster." To each of these terms we can, I believe, relate a whole category of abstract or surrealist art. Specific examples of the three categories are shown in our first three illustrations.

McCray's *At Tension* illustrates the "law" type in one of its most clean cut and, we might say, most "legal" forms. Representation is entirely absent. The artist confines his attention to intrinsic elements of the painter's medium such as color, line and plane and explores the possibilities of visual organization resulting from the relations created among those elements. Work of this type may range from the purely decorative to the philosophical. It is decorative in so far as it emphasizes design

on the visual surface. It is philosophical in so far as the laws of visual organization become for the artist a means of grasping and revealing laws of organization that govern the structure of being as a whole. In either case, it implies a strong consciousness of the significance of organizational laws. Hence my characterization of such work as belonging to the "law" category of modern art. It could equally well be termed the "interrelation" or "organizational" or "form" category. To this category, in principle and despite a wide variety of specific effects, I would relate all abstract and non-objective art.

The "maze" type is sometimes abstract, but for the most part both the "maze" and "monster" lie across the border from abstraction in the realm of surrealism. The "maze" is well illustrated in Tchelitchev's *Riddle of Daedalus*. The artist is still concerned with visual organization—to one degree or another every artist is, and our several categories sometimes overlap each other—but the emphasis is different. The dominant effect of Tchelitchev's picture is of labyrinthine passages, disappearing spaces and mysteriously beckoning lights; of forms beyond forms and worlds beyond worlds. Our vision loses itself in the perception of these intricacies while at the same time sensing the spell of endless reaches beyond. Some such bewildering yet fascinating visual universe is what I mean by a "maze." That Tchelitchev had such an effect in mind is indicated not only by his picture but also by its title, for Daedalus, in Greek mythology, was the creator of the Cretan labyrinth.

All examples of abstract and surrealist art, and photographs, are from the Art Institute of Chicago; drawings are by B. J. Smarnik, from Childe, "The Dawn of European Civilization" (opposite), and from Hammerton, "Wonders of the Past" (right).



Tchelitchev, *RIDDLE OF DAEDALUS*, oil (left), and Neolithic rock carving.

Hoffman, *FURY NO. 1*, oil (right), and Bronze Age plaque after Sydnaw, "Die Kunst der Naturvölker."



The "monster" type is exemplified in Hoffman's *Fury No. 1*, a venomous creature, part man, part mechanism, part stinging insect. Such a creature might equally well be termed fury, fiend or monster, and there is a considerable assemblage of these disturbing apparitions in surrealist art. Like vultures gathering from the horizon, the monsters impose themselves upon surrealist consciousness which embodies them in forms of art.

Such, in brief, are the "law," the "maze" and the "monster" as they appear in abstract and surrealist art. The variations of each type are legion. Abstractionists can display as wide a range of temperament as artists of any other persuasion. Instead of cultivating geometrical precision and vigorous contrast, as in the example cited above, they may pursue the laws of organization into the more elusive realm of diffused forms and subtle harmonies. Instead of adhering to the painted surface, they may project their formal structures into volume and space.

The sense of unfathomable worlds can be evoked not only by the visual maze but also by types of subject matter involving strange imaginative horizons. Awe-inspiring biological associations condition many examples. They may carry anatomical suggestions, as the Tchelitchev does in combination with its labyrinthine form, or they may invoke the groping impulse of the amoeba or the embryo. They are still related to what I am calling "maze" art in so far as they embody the fascination and bewilderment experienced in the presence of things we do not entirely comprehend.

The monstrous may appear not as an organic monster but in more impersonal forms of enmity to man. Warshaw's *Large*



Corridor contains no living monster yet evokes an ominous mood through its greyed and bluish colors, its cracked plaster, its skeletal shadow falling athwart a deserted habitation. In Berman's *Bella Venezia*, the glamor that we associate with Venice seems to be undergoing the seven plagues. A grandiose Baroque structure is pitted with the cavities of decay—or are they bullet holes? Human figures languish and fall. Over it all descends a rain of volcanic ash.

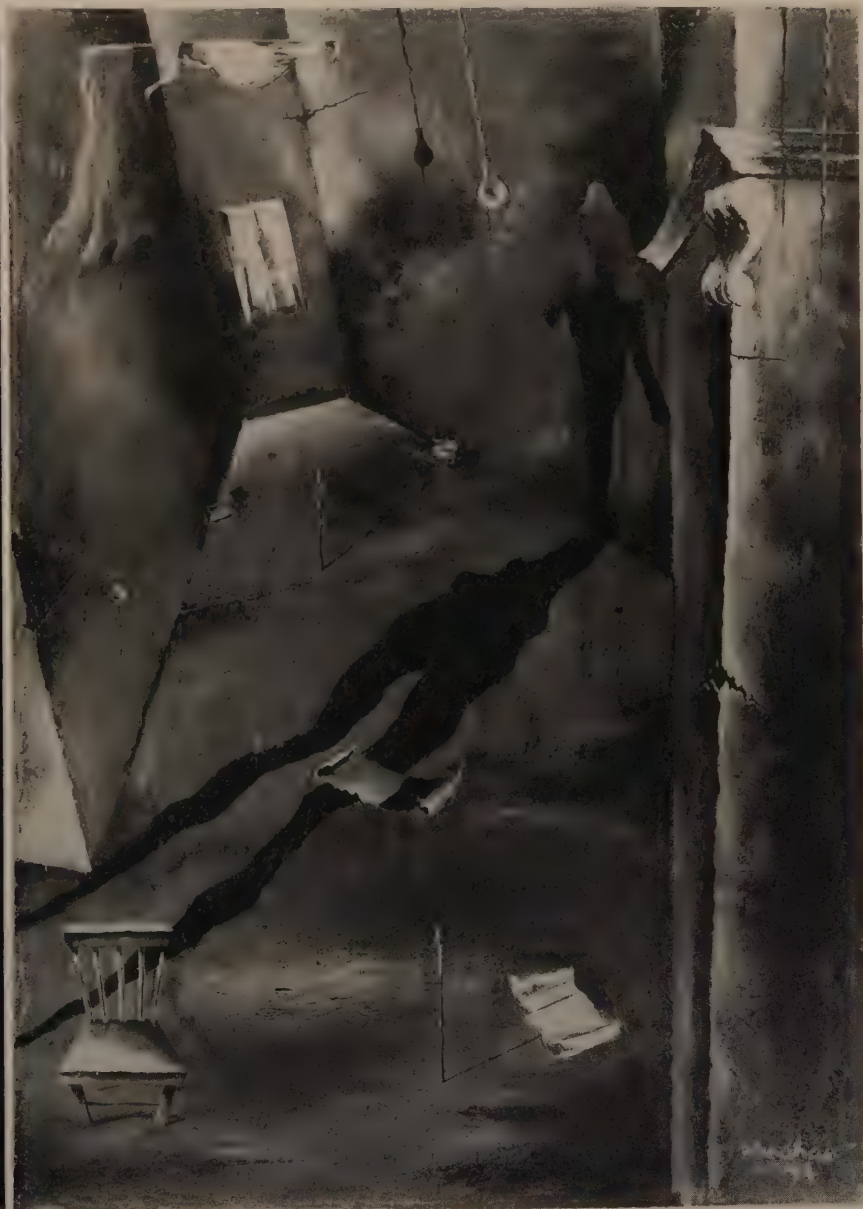
Indirectly related to the apprehension of the monstrous, though sometimes treated with an almost abstract detachment, are many minor preoccupations of contemporary artists: skulls, bones and skeletal cavities which once housed vital organs; an interest in concavities in general, even in the traditionally convex art of sculpture; an interest in driftwood, wormwood and worm holes.

The variations are legion; the themes remain. They are in essence the themes of relations organized by perceptual law, of mystified bewilderment and obscure promise, and of imminent danger or decay. I do not say that these are the only themes of abstract and surrealist art. According to my observations both in Chicago and elsewhere, however, they are among the most constant and the most typical.

What significance are we to attach to the emergence of these themes to an important position in contemporary art? I believe that we can answer this question more adequately if we relate it to the broad perspectives of the history of art. The types of effect that we have been considering are in no sense unique inventions of the modern period now appearing in the world



Above: David Hare, THE SUICIDE, 1947, bronze, 28" high. Below, at the left, SPACE AND LIGHT, a plastic sculpture by Alexander Archipenko and, at the right, Howard Warshaw's oil entitled LARGE CORRIDOR.





THE ORIGIN OF LIFE by Walter Quirt; oil measuring 40" x 48".

for the first time. Parallel movements have occurred in the past and appear to be part of the rhythm of history. They recur at specific stages in the development of every historical cycle.

Illustrations of these statements could be drawn from Oriental art, from aboriginal American or Polynesian art or from various early phases of European art. I shall take my examples from the same territory that has been the center of diffusion for modern abstract and surrealist art, Western Europe, but from a time six or eight thousand years ago when European culture was passing through its Neolithic and subsequent phases. Three typical expressions of this earlier age are reproduced on a small scale beside our first three modern examples. Are not these prehistoric works equivalent, *in type*, to the accompanying modern ones? The decoration painted on a stone plaque is obviously a non-objective embodiment of visual order based on such principles as repetition and contrast. The mural rock carving is a kind of maze. The bronze plaque involves a monster, evidently captured by one of the monster-slaying heroes about whom we learn in poems like *Beowulf*.

All three of these prehistoric types could be duplicated in numerous other examples and countless variations. Non-objective design and the reduction of natural forms to near-abstracts were prevalent in Europe from the decline of the Paleolithic epoch through the Neolithic period and the Bronze and Iron Ages. Maze-like designs begin in Neolithic times and extend through such enchanting intricacies as those of Teutonic jewelry and Celtic interlaced illuminations. As for the monsters, they appear at least as far back as the Bronze Age. For several millennia thereafter the mind of Europe is filled with them. They confront us in thousands of works of Teutonic, Celtic and Romanesque art, soften to a milder, half-domesticated breed in the Gothic chimeras and gargoyles, and fade away as minor decorative motifs in Renaissance ornament.

That abstract, maze-like and monster concepts have always been related aspects of cultural expression is illustrated in the frequent historical overlapping of the three types. Monsters peer at us from the intricacies of many Celtic mazes, and abstraction may show its influence upon the forms of both maze and monster. In the bronze plaque reproduced the surface of the monster is treated geometrically. A traditional preoccupation with non-

objective design carries over into the renascent representation of the monster fantasy, just as abstraction today may show its influence upon other phases of contemporary production.

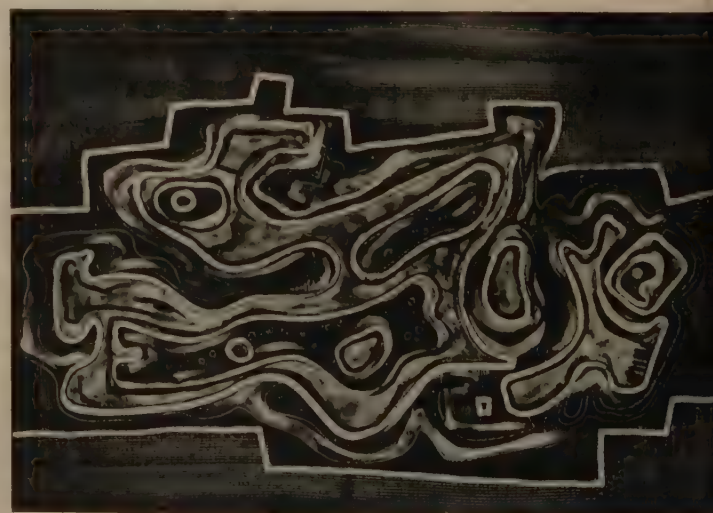
When we turn to the question *why* such forms of art have occurred, whether in the past or the present, we come face to face with some of the most complex and at the same time most fascinating problems of contemporary critical research. We must explore horizons upon which we can only dimly begin to perceive the shapes of things that have always been and that no doubt will always continue to be. Our instruments for investigation are history, from which we can learn what conditions of life accompanied various forms of art through the ages, and psychology, from which we can learn how human mentality reacts to the various experiences of life that it undergoes.

Correlating history with Neolithic and related versions of abstract and fantastic art, we find that at the time those works were created, humanity was passing through a major cultural revolution. A long, earlier epoch of hunting life had gradually declined, due partly to the dispersion of animal resources as a result of changes in climate. Agriculture and the domestication of animals, destined to provide the economic foundation for the next stage of cultural evolution, were still in their first crude and hesitant state. It was in short an epoch of transition between two ways of life: one fading away with the past, the other to reach full assurance and productiveness only in the distant future. By the same token it was an epoch of mingled promise and insecurity: promise because new techniques, new resources and new abundance were in the making; insecurity because the old ways had failed and the new ones were still uncertain, and also because of frequent invasion and conquest by still migrating populations.

It is hardly necessary to point out that in many respects conditions in the modern world are parallel to those just indicated. We too are in transition between two ways of life; we too, in a confused mixture of conflicting experiences, have seen old faiths lose their directing power, have sensed a bewildering array of new potentials, have reeled under the repeated blows of depression and war.

It seems evident, then, that "law," maze-like and monster forms of art synchronize historically with ages of drastic change, in which the tempting vision of new worlds mingles with the anguish of disruption and conflict. But what is the relation be-

INTERLUNAR SEA by Cady Wells; oil measuring 20" x 28".



een these particular types of art and their historical settings? To answer this question we must enter the nebulous realm of the psychology of creation and seek to determine why, as the ages pass, artists gravitate now toward idealistic and realistic types of art, now toward abstract and surrealist ones. As I see it, the creative sensitivity of the artist is a kind of compass that responds to an obscurely felt but powerful magnetism. The source of that magnetism apparently lies in collective psychic states consciously or unconsciously being experienced by the society in which the artist lives. The more creative artists of every generation struggle with the problem, which is renewed every generation, of forging visual symbols that will embody, completely as possible, the soul-state of their time.

If these generalizations be accepted, then law, maze-like and monster forms of art must each symbolize some major aspect of the psychic experience of humanity in an epoch of transition. That, I believe, is precisely what they do and this is the sort of experience that is pictured here.

The psychic bases of the maze and monster preoccupations do not seem difficult to analyze. Their symbolic significance lies comparatively near the surface, half way between the conscious and the unconscious, where it can be intellectually grasped without too devious an approach. For reasons that have already been implied and need not be elaborated here, two of the psychic states most frequently and most intensely experienced in an age like ours are bewilderment and fear: bewilderment at the complexity of new problems and new possibilities, fear of the consequences of dissolution and conflict. Given these states of the soul of our society, many artists will feel intuitively impelled to evolve visual forms that embody and symbolize them. I submit that maze and related forms are embodiments of the bewilderment; the monsters, embodiments of the fear.

Our bewilderment is not entirely negative. There is a certain awe and fascination in the new potentials that are unfolding around us. Hence maze art is usually positive in its overtones. Instead of feeling hopelessly lost in its intricacies, we are more likely to experience a sense of fascination. Occasionally the maze may be employed as the symbol of entanglement rather than of exploration, as in Evergood's *New Death*. Then its implications become negative, and the maze merges into the monster category.

Fear of course is entirely negative. Monster art is correspondingly repellent, but it does afford the relief of consciously recognizing what must otherwise be unconsciously repressed. It also can afford the kind of satisfaction inherent in all tragedy: the satisfaction of mastering the evils of this world at least to the extent of transmuting them into esthetic form.

Abstraction is more difficult to analyze from the psychological point of view. The intuitions that impel artists toward it must be deeper and be more largely unconscious. Briefly, my own interpretation of its psychological basis would be as follows: In an epoch of transition between two ways of life, the subjects formerly represented in art lose their vitality for many artists because the conditions of life which they symbolized are passing out of existence. At the same time the subjects that are to become the master symbols of the future are still undetermined and will only gradually be formulated as the new age grows to maturity and integration. The old in basic subject matter is thus outworn, the new unborn. As a result the artist may be inclined to abandon subject matter altogether and return to the abstract foundations of visual structure. Through abstraction, symbolically tells us that old ideologies can no longer save



The maze as entanglement: Philip Evergood, NEW DEATH, oil.

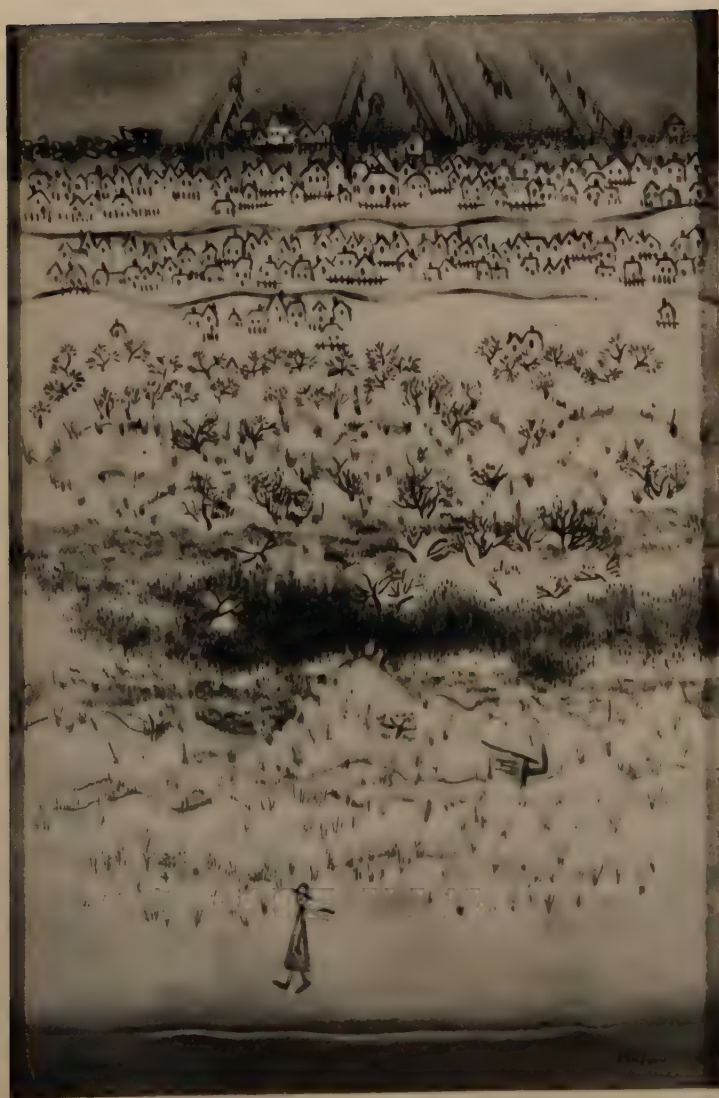
us, that new ones are to be expected but are still in process of formation, and that in the interval it may be well to free ourselves as fully as possible from all ideologies—to wipe the slate clean, as it were—and to re-establish in our consciousness the laws of order and harmony through which alone the new life can evolve a coherent structure. Thus while the maze and the monster reflect the immediate emotions of the passing state, abstraction involves a long range reconditioning of mental attitudes as a basis for possible future developments.

Thus interpreted, it seems to me that "law," maze-like and monster forms of art are normal and logical expressions of current social realities. And it is precisely because societies, like individuals, seek to avoid any disturbing realities of their lives that the first reaction to new forms of art in an age such as ours is likely to be one of resistance and denunciation. That is exactly the reaction which a psychoanalyst usually receives when he begins to lay bare the conflicts that are causing his patient's suffering.

The only basis of health, for a society as for an individual, lies in an unswerving willingness to recognize reality even when it is painful. To resist, to denounce, to banish only reveals our own helplessness and evasion, only hastens our collapse. Patiently, quietly, we must seek to know the truth; and the vision of our artists is one of our most sensitive and penetrating instruments for the discovery of social truth. The truths which many of our artists are symbolizing in abstract and surrealist art are truths that we must grasp if we are to survive. If we do grasp them and we do survive, then when the emotional stress and conflict of the moment are past we shall treasure these forms of art as we do others from the past: some for the harmony of their visual organization, some for their vivid imaginative vision and all for their record of human experience at one of the great turning points of history.



VIOLET HOUR, 1943, oil, 90½" x 57¾". Los Angeles Museum



MacIver, WINTER DUNES, 1937, 24" x 16". Louise Crane Col

LOREN MacIVER BY RENÉE ARB

“QUITE simple things can lead to discovery. This is what I would like to do with painting: starting with simple things, to lead the eye by various manipulations of colors, objects and dimensions toward a transformation and a reward.” Loren MacIver’s poetic art of discovery brings to light, first of all, the buried treasure of everyday experience. The commonplace scene that familiarity has blurred; the menial objects that surround us, unnoticed; the unobtrusive landscape or the unsung flower—these are her raw materials. Like a child in an attic, she rediscovers some orphaned aspect of the world and invests it with a new, enchanted life.

Born in New York City in 1909, Loren MacIver studied for two years at the Art Students League, and has since worked independently. Except for two winters spent in Key West and summers on Cape Cod, she has remained in New York. Her painting issues from this environment, but in no obvious sense.

MacIver’s apparent simplicity is as deceptive as the Chinese puzzle with ten other puzzles inside it. She starts with observation. Sensitive and exacting, it leads her through the looking glass of appearance to the other side where the essence of reality may sometimes be found. In her hands a prosaic segment of the visual world becomes a strange microcosm. For this reason she has sometimes been labeled a fantasist, yet her imagination is primarily concerned with the revelation of fact.

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In a *Fall of Snow*, for example, there is the general atmosphere, cerulean and light cobalt, clear as you look up, then greyish purple and deeper grey as it thickens below. There are the details—the kaleidoscopic crystals wheeling to earth. The painter notes that snow flakes are symmetrical, however varied; hexagonal, efflorescent or closed; and she notes the characteristic slow, majestic motion. Her observation goes deeper. “When you look up, the flakes are bigger. You know they will fall so you don’t look down. Then, as they flurry and touch you, there is a commotion, as of a breath. Observation has become part of you.”

Three steps in MacIver’s approach to painting are invariable. First, she tries to capture the essential impact, the intrinsic quality of her subject. In counterpoint, she qualifies with specific details. And, as a synthesis, she composes her forms in a pattern (varying from near-realist to abstract) which will express the movement of the theme. Beyond this, there is the implicit contrast of immutable qualities with those that change.

In *The Violet Hour*, the most impressive of the urban cross-sections, her method is clear. With the shadowy greys and violets, the rosy glow of reflected lights, MacIver pictures the hush and hustle of dusk, the busy transition from practical day to mysterious night. A flower cart and a young tree announce that it is spring. Children take their last skips before going inside. Pedestrians in a syncopated procession shuffle home, leaving the echo of their passage on the walls of buildings. Thus MacIver contrasts the moving horizontal of the



Loren MacIver,
BLUE VOTIVE
LIGHTS, 1945,
29 $\frac{1}{16}$ " x 41 $\frac{1}{16}$ ".



JIMMY SAVO, 1944, oil, 44" x 32". Herman Shulman Collection.

passersby with the stationary verticals of iron fences, architecture, lamp post and tree cage. She further beguiles you (she admits that she wants her painting to be persuasive) with whimsical, though pertinent, details—the disks of light, at the bottom, that you see embedded in the pavement as you approach the Christopher Street subway, the Easter rabbit, skypots and dipping pigeons.

MacIver's art makes almost no reference to other painting. She works in the intuitive, subjective vein introduced by Klee, but she is far more homely and realistic than he. Only in a few instances, and these in early work, does Klee come to mind, as in the stratified calligraphic *Winter Dunes*, 1937, owned by Miss Louise Crane. She has absorbed the lessons of abstract design, yet reflects no particular school. Her most individual work is really visual poetry—not just lyrical or romantic in overtone, like that of so many American painters—but an unusual fusion of poetic images in a pictorial mold. It is not odd, then, that her idiom is closer to certain poetry than most painting. T. S. Eliot defines the aim of "imagism": "to induce . . . a concentration upon something visual, and to set in motion an expanding succession of concentric feelings." Loren MacIver's use of imagery, though much simpler, smaller in scope and more generalized, may be related, if it relates to any other artist, to the descriptive-conceptual imagism of Marianne Moore.

"Poetry is in the use that is made of experience," said Marianne Moore. "Nor is it valid to discriminate against 'business documents' . . ." She has pled for more poets who can be "literalists of the imagination" and fashion "imaginary gardens with real toads in them." She wrote of the apteryx who

"walks along with its eyes on the ground," like the poet, herself, who sets her extraordinary ideas in motion with an ordinary crank. For years MacIver has been discovering the things that are under our noses, and in a very real sense she often walks along with her eyes on the ground. She says it's natural—and that you are frequently surprised. But the series of children's sidewalk drawings, like the pavementscape, *Corner of Houston and Bedford*, (Burton Hoffman) imply more than an eccentric point of view. In *Hopscotch* (Museum of Modern Art), MacIver conjures up the remote absorption of childhood. She may further suggest irony in the juxtaposition of the sure pink drawing with the blistered, broken macadam. Again, like a poet, whose words and meter embody the thing described, MacIver attempts to minimize the translations our senses make. She uses gravel and tar to fuse (as much as possible) the abstract and the concrete.

MacIver insists on the validity of such poetic devices in painting—and, indeed, they are as valid as visual effects in poetry—but her imagery is never esoteric or involved. Frequently she makes use of double images, which she feels develop from the "stain of circumstance." "In a moment circumstances produce an environment that is sympathetic. You walk along the street and see an ashcan. The clinkers look suddenly like dried flowers, to be cast aside. There is a magical transformation, as when sunlight strikes a mirror and prismatic colors are spattered on the wall." Though these images may suggest different things to different people, MacIver herself is unusually clear about what she had in mind. *The Ashcan* (Pierre Matisse Gallery) as well may bring to mind "the phoenix; its relics begin a new life, like a tree in spring." The series of votive lights, "flickering and vanishing, become symbols of constancy." On the other hand, many pictures have only the single image and sentiment of the subject: a nosy mouse; a candid duck; a case of pale Etruscan vases; a window shade, or the rainbow-hued jets of an oil slick.

In spite of the frequently poetic interplay of images, MacIver is strictly a painter, and one whose expression depends on the most painterly of interests—the use of color. Color and light bring her images to life. Emotionally and technically they compose her pictures. Recurrent pastels, turquoise and cerulean blues, bright greens, reds and yellows proclaim the sanguine tone of her feelings: smoky greys filter through her color, as if to weave a veil around the reticent visions. The quality of light fascinates her: the bleaching intensity of the Key West sun; the soft, luminous mists on Cape Cod. Thus many pictures, such as the *Rose Boat* (W.P.A.-Museum of Modern Art), *Winter Dunes* (State Department) or *Cape Summer* (Pierre Matisse Gallery) are virtually pure color orchestrations, but as full of nuance as atmosphere. So, too, whatever *Blue Votive Lights* may symbolize, the real composition is the hypnotic counterpoint of candlelight and sapphire glass, the tension between the variety of light and its effect on the surrounding darkness.

Color, too, supported by line, creates the unpredictable composition of these pictures—for example, the deliberate ambiguity of space in *Moonlight*. Always respecting the two-dimensional medium, MacIver here emphasizes surface and depth simultaneously. Intricate mutations of low-keyed color (invisible in reproduction) lead back to the dark wall, flash-lit by a striated shaft of moonlight streaming through the window. At the same time, the eye is held to the front, where symbols of flowers and Victorian bedposts dance on the surface. The diagonal posts, like drunken ghosts, tip back into space. The moon throws a

ircular envelope of light around the bed. The picture is as tightly composed as a good abstraction, yet as lively as a scherzo.

Flowers have been painted, like O'Keeffe's, in macrocosmic studies; in naturalistic gardens; on academic tables; or in nostalgic vases, such as those of Redon. MacIver's *Mountain Laurel* falls in none of these categories. She sees the blossoms in their typical mass. Like a spray of stars, no impedimenta detract from their vital radiance. As you look again, the blossoms suggest a crowd of tiny faces. Here, as in several pictures of objects, MacIver's animating focus on her subject seems almost to give life to the inanimate. Inversely, one of her few portraits, of the comedian Jimmy Savo, has the arrested poise of a reflection. The single dramatic gesture; the sad, ghostly grey tonality; the inward eyes and outward smile; the passive, comic attire—these summarize the essence of Savo, an image, as much as a human likeness, of his philosophy of comedy.

As far back as one goes, one finds MacIver's Celtic humor and plastic inventiveness intact. *Alice* (J. D. Tarcher), 1931-33, the earliest painting she has shown, has the pertinent incongruity and careless order of a collage. This is a "child's garden" of interests which she casually united, "because I liked them,

and they seemed to go together." *The Shack* (Museum of Modern Art) has the same surprising nonchalance. The finger of the Cape is reduced to a circle, and a cross marks the site of MacIver's house, its four walls hospitably opened to the sun.

If there has been any change in MacIver's work, it has been in the natural direction of refinement. Her skill has grown, her sense of the quality and texture of paint becomes increasingly personal. *Fiery Rings*, a recent canvas, epitomizes her present subtlety. It is first of all a magically integrated "modern" painting which depends little for its effect, on the usual pictorial conventions. Like the notes of a chord, the images vary in progression: the unlit burner, the burner with flames, the miraculous ring of fire. Like a succession of chords, the images combine with the vibrant, translucent atmosphere to sound the theme: ostensibly a simple domestic tale. The development of *Fiery Rings* begins. Each image, a ray of interest (emanating from the pilot light), tensely refers to the next. There is a constant reorientation of forms, flowering out, fading in, yet all the while bathed in phosphorescent vapor. The recapitulation is poetic: *Fiery Rings* becomes a model of the firmament, the ring of fire a constellation, the border at the left, the world.

Loren MacIver, FIERY RINGS, 1946, oil, Edwin Hewitt Collection.



BUILDERS' GUIDE AND PLAN BOOKS AND AMERICAN ARCHITECTURE

FROM THE REVOLUTION TO THE CIVIL WAR

BY CLAY LANCASTER

THE eighty-year period from the American Revolution to the Civil War was the greatest era of expansion that this country has ever known. From a sparsely settled area along the Atlantic seaboard, supplemented by a few scattered outposts between the eastern mountain chain and the Mississippi River, the original thirteen colonies grew substantially into the present magnitude of the United States. The population increased from about three million to thirty-two million during this period and was accompanied by a proportional increase in building. One cannot wonder that a large percentage of the names in the earliest city directories were listed as belonging to men who followed the calling of "builder," "house-wright" or "house-joiner"; the wonder is that such a volume of building could possibly have been achieved at all in so little time. Entire towns sprang up like mushrooms. Relatively few of the early builders were

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Fig. 1. Mount Vernon, Virginia. Exterior view of window lighting the Banquet Hall on the north end. Photo by author.



trained architects, however, and therefore the majority relied upon the various books on architecture for information concerning the proper methods of designing and constructing their undertakings. For this reason architectural publications played an important role in the development of American architecture.

The first builders of the new republic looked to the British builders' guides for structural and decorative details. That the English books were used as models can be very neatly illustrated by the window lighting the Banquet Hall on the north end of the most famous of American residences, Mount Vernon, enlarged during the late 1770s (Fig. 1). From the sill up this motif has been taken line for line from plate LI of the London publication, *The City and Country Builder's, and Workman's Treasury of Designs*, 1740, by Batty Langley (Fig. 2). Plate XXXIII from the same book furnished the design for the principal doorway of the west front. The mansion on the Potomac was by no means the only American eighteenth-century house with elements borrowed from foreign sources; and in his day

Fig. 2. Plate LI from Batty Langley, THE CITY AND COUNTRY BUILDER'S AND WORKMAN'S TREASURY OF DESIGNS, published 1740.



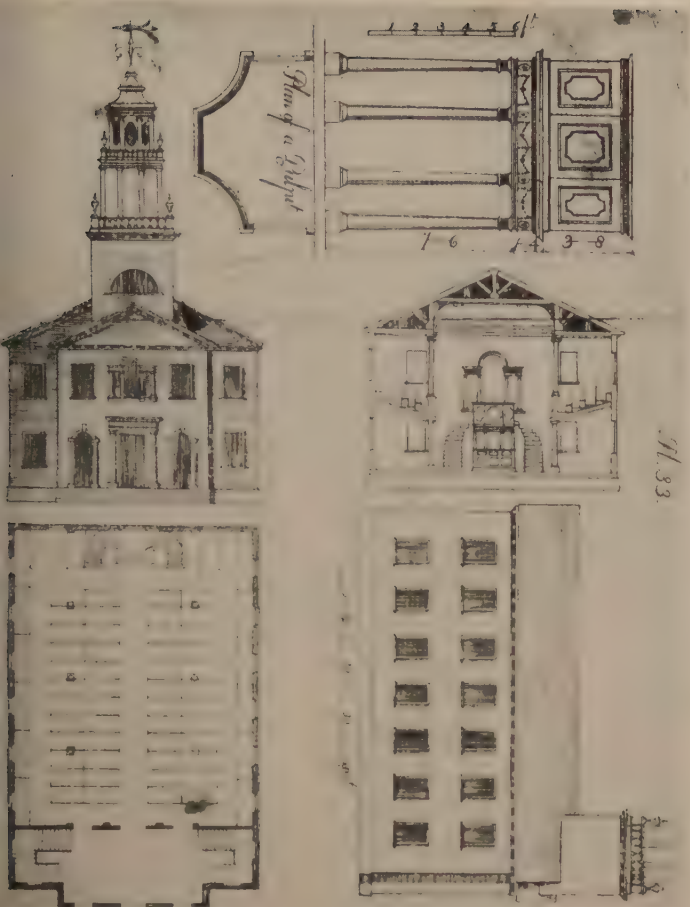


Fig. 3. Plan, elevations and cross section of a church, Plate 33 from Asher Benjamin, *THE COUNTRY BUILDER'S ASSISTANT*.

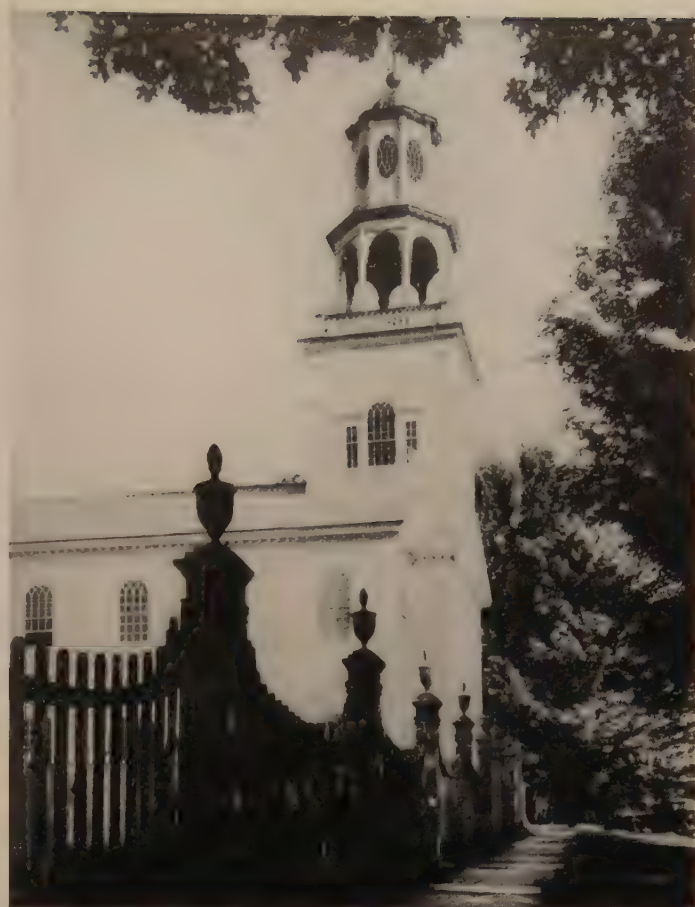


Fig. 4. First Congregational Church in Bennington, Vermont, 1806, inspired by the Benjamin plan shown in Fig. 3 at left.

Washington was considered no less the patriot and patriarch because certain features of his house had been taken from the works of the British oppressors.

Two English builders' guides were reprinted in Philadelphia in 1775. The first of these, *The British Architect*, by the English carpenter-architect Abraham Swan, had been issued originally in London in 1745, which meant that it was a generation old when it appeared in America. The second, *A Collection of Designs in Architecture*, also by Swan, had been published in London in 1757. The latter was to have been issued here by subscription in monthly instalments, but only a copy of number one (in the New York Public Library) is known. *The British Architect* is typical of mid-eighteenth-century British books: it expounds the Roman orders; it illustrates stairway details, the various types of enframements for openings and sundry other details; and concludes with some useful data on carpentry. The plans of three rectangular houses are illustrated, each having four rooms to a floor and a system of halls in the usual arrangement of smaller Georgian houses.

Toward the close of the eighteenth century a change began to take place in American architecture due to the awakening sense of national identity that had been declared politically in 1776. Americans felt that they had to make up for their lack of an indigenous cultural inheritance, and so they met the need by revamping the motifs that had been imported from the Old World and combining them in a new and original way.

In one sense the first truly American architectural book was Asher Benjamin's *The Country Builder's Assistant*, published in Greenfield, Massachusetts, in 1797. In this volume of handbook (approximately 5¾ by 7¾ inches), the author, himself a

practicing architect, included some of his own creations. But he also borrowed from the British, from William Chamber's *A Treatise on Civil Architecture* (London, 1759) for the orders, and from Peter Nicholson's *The Carpenter's New Guide* (London, 1792) for structural details. Besides the usual designs expected to be in a builder's guide, there were plans for three houses, one with a pair of octagonal pavilions housing circular rooms connected to the main rectangular block by curved wings. Plate 33, a double-fold, consists of the plan, elevations and cross section of a church: an entry containing twin staircases to the upper galleries opens into an auditorium six bays in length (Fig. 3). The scheme evidently inspired the First Congregational Church built at Bennington, Vermont (Fig. 4) and its sister building at Middlebury, eighty miles north, both dating from 1806. The Bennington church differs from plate 33 externally in the use of circular-headed windows in the second story, quoins at the corners, the flank five instead of seven bays, a fan over the principal doorway, a Palladian window in place of a lunette in the first stage of the tower and the topmost octagonal structure rests on an arcade. Inside, the side aisles as well as the nave have coved ceilings supported on attenuated columns instead of superimposed orders.

The second Asher Benjamin book, *The American Builder's Companion* (Boston, 1806), stresses in the subtitle that the designs therein set forth "a new system of architecture, particularly adapted to the present style of building in the United States of America." His originality may be seen in plate 17 of a "modern Ionic capital" especially designed to be "turned, or worked out of a solid plank," or in plate 22 for column or pilaster capitals "designed to be executed in stucco." Benjamin



Fig. 5. Lafever, *The Modern Builder's Guide*, Plate 63.



Fig. 6. Doorway in Charleston, So. Carolina. Photo by author.

thus modified established forms that they might be better suited to the materials that were at the disposal of American builders.

Benjamin produced a total of seven books on architecture, the last one appearing in 1843; and these went into forty-five editions, some coming out posthumously after 1845. *The Practical House Carpenter* (1830) was the best received of the Benjamin volumes, being the most beautiful; and *The Elements of Architecture* (1843) was the least popular, having few plates that appealed to the eye.

Peter Nicholson's volumes were particularly popular in America because they dealt with the practical side of building more fully than the other British works that were filled generally with designs for elaborate fittings which Americans were disinclined to reproduce. Of the four Nicholson books published in America the one of greatest influence was the initial one entitled *The Carpenter's New Guide* (Philadelphia, 1818) taken from the sixth English edition, first published in London in 1792. It was a treatise on practical geometry, carpentry and joinery connected with staircases, diminishing columns and other complex architectural forms. The *Guide* could have had little effect on American style, however, since the enlargement of a cornice was as near as the plates came to an esthetic statement. Although other Nicholson books gave the orders, the English author's chief contribution to American architecture was construction. It was not only direct but indirect; at least four Americans—Benjamin, Haviland, Shaw and Lafever—gave him credit on title page or in foreword for having borrowed from his books.

The closest approach to a nineteenth-century American na-

tional style was the Greek Revival, in which bolder forms and more open interiors superseded the more delicately detailed Georgian colonial. Whereas details such as chimney-pieces and doorways of the eighteenth-century house had been conceived and made by carvers in wood—itinerants in rural communities or persons other than the builders—these features during the Greek Revival period were designed by the architects and often cut out under their direction. The result was better architectural integration than had been known previously.

The first American printed work to offer the Greek orders was John Haviland's *The Builder's Assistant*, published in Philadelphia in three volumes from 1818 to 1821. Haviland had come from England in 1816. The sixth enlarged edition of Asher Benjamin's second book (1827) also contained Grecian motifs—from the Parthenon and the Temple on the Ilissus and a comparison of the Greek and Roman Doric orders—and his later books showed the Greek likewise. Nicholson's later books illustrated the Greek orders too.

The principal American advocate of Greek Revival architecture was Minard Lafever. *The Young Builder's General Instructor* appeared in Newark, New Jersey, two years after Benjamin had introduced Greek designs into his second book (1827). The author of the *Instructor* was himself "practically experienced in Architecture and House-Building business" and therefore understood and appreciated the problems and difficulties of his confrères to whom he addressed his texts and accompanying illustrations.

Like his first, Lafever designed his second volume, *The*

Modern Builder's Guide (1833), chiefly for "the wants of carpenters and builders." The frontispiece, showing the front elevation and plan of a small house having a shallow, two-story portico with four square piers and with pilastered, one-story wings, suggested to many a provincial builder of the 1830s and 1840s how to construct a dignified house at small cost. An expanded version served those with more means. This larger one has features in common with those of the house designed by Lafever at Sag Harbor, Long Island, now the Shalimar Museum.

The details, particularly, in Minard Lafever's second book show a remarkable artistic advance over those in his first. Plate 63, for a front door, designed and drawn by the New York-New Orleans architect James H. Dakin (Fig. 5), is similar to plate XXVII in Benjamin's *The Builder's Guide*. The Dakin-Lafever has a frieze pattern in relief inspired by the anthemion and the Erechtheum, underscored by a taenia from which is suspended a continuous row of guttae. The finest motif is the freely designed anthemion and acanthus scroll grille in the broad transom of a type that was to become common as guards in attic windows during the 1840s and 1850s.

This design became a reality in the design of the front door of the Miller-Kerrison house at 138 Wentworth Street, Charleston, South Carolina (Fig. 6). However, the whorled shapes in the transom of the latter spread out over the surface more evenly, missing that perfection of the Dakin-Lafever touch. The paneled pilasters flanking the door to the Charleston house match the larger ones framing the entire opening, both pairs simpler than those prescribed by the New York architects. Nevertheless, the entablature of the Charleston doorway is a faithful copy of that in plate 63. Inside the house, the design for the wide doorways in the square entrance hall, featuring a long and low blocking course with a scrolled cresting and a stylized anthemion (or shell, or sunburst) center motif, is from Lafever's third book, *The Beauties of Modern Architecture* (1835), plates 25 and 26. Lafever used this motif over the principal doorway to Saint James Church, New York City.

Lafever's *The Modern Practice of Staircase and Hand-rail Construction* was published in 1838. His voluminous *The Architectural Instructor* came out in 1856, two years after the author's death; and it contained "a history of architecture from the earliest ages to the present time, illustrated with nearly 100 engravings of ancient, medieval and modern cities, temples, palaces, cathedrals and monuments; also . . . a large number of original designs of cottages, villas and mansions . . . and further designs of churches, monuments and public buildings together with a glossary of architectural terms." The "history of architecture" enlarged upon the briefer sketch in Lafever's 1835 book extracted from James Elmes' *A General and Bibliographical Dictionary of the Fine Arts* (London, 1826). The "original designs" were reproduced by lithography; they were

Italianate cottages, villas and mansions, castellated houses and religious and secular public buildings, a carpenter's Gothic church and two Egyptianized obelisk monuments.

As this indicates, the Greek Revival style had lost the hegemony it had enjoyed ten or twenty years earlier. When used, the Greek was usually combined with other styles, notably with the neoclassical, bracketed "Italian" eaves. The attitude toward it was different at this time. No longer the culmination of the classical development, it was sometimes referred to as "Anglo Grecian," and it had become a part of Romanticism alongside the various picturesque styles that were popular during this period: the

Early English, Collegiate or Castellated; the Tudor, English Cottage or Pointed; the "Italian" combinations; the several "French" types, including the Romanesque; the Rhine, the Swiss and the American Bracketed; the Rustic; and the Orientalized varieties, Egyptian, Persian and Chinese. A change other than that of style took place in builders' books at this time. From guide books stressing details, they became plan or house pattern books giving complete plans for buildings and leaving smaller elements more to the builders' discretion.

The builders of Romantic houses looked to a new group of authorities led undisputedly by Andrew Jackson Downing, primarily a landscape gardener, more artist than architect. The writer of four books which went into almost fifty editions or printings from the early 1840s until the late 1880s, he may be said to have been the guiding spirit of the famed Hudson River School of Architecture. This school had its fore-runners in several New York City churches of Batty Langley Gothic style designed by Joseph François Mangin and John McComb Jr. Its charter examples are in the design of Blithewood (1834), the castellated Robert Donaldson house to have been built at Fishkill by A. J. Davis, and at Sunnyside below Tarrytown, remodeled and extended (1835) for Washington Irving by George Harvey who was, significantly, a landscape painter rather than an architect. A perspective view and plan of Blithewood was in Davis' *Rural Residences*, New York, 1837, published "with a view to the improvement of American country architecture." Davis also conceived many of the house designs that appeared in Downing's books, and from their correspondence we know that he made numerous suggestions to Downing. But to Downing goes the credit for having popularized picturesque architecture in America.

The first book by Downing, *A Treatise on the Theory and Practice of Landscape Gardening Adapted to North America* (New York, 1841), contained a section (IX) on "Landscape or Rural Architecture" (pp. 296-347). In it he elaborates on the maxim that "*Architectural beauty* must be considered conjointly with the *beauty of the landscape* or situation," an important esthetic factor introduced through Romanticism from the Far East. The main principles had been borrowed from John Loudon's *A Treatise on Forming, Improving, and Managing Country Residences*, published in London thirty-five years earlier. Briefly, architecture was discussed as a useful art, as an art of design in expressing the purpose for which the building was intended and as an art of taste having to do with the selection of the correct style. The first American books on picturesque architecture, therefore, like the first American books dealing with the Classic Revival, were inspired by ideas in British antecedents.

Downing's first book devoted primarily to architecture was *Cottage Residences* (New York, 1842) with designs for ten small rural houses in Pointed, Ornamental or Italianate style.

His most influential volume on architecture was *The Architecture of Country Houses* (New York, 1850), a tome of 484 pages and 36 plates including the designs of 32 houses ranging in size from small workmen's cottages to ample mansions in the country. The styles varied from symmetrical Tuscan cubical houses to Romanesque southern villas complex in form. The author made no pretense of having designed the buildings illustrated. Design XX, for a particularly attractive residence in the Norman style, is accredited to W. Russell West of Cincinnati, Ohio; this same design, inverted, had been plate XXXV in Thomas U. Walter's *Two Hundred Designs for Cot-*

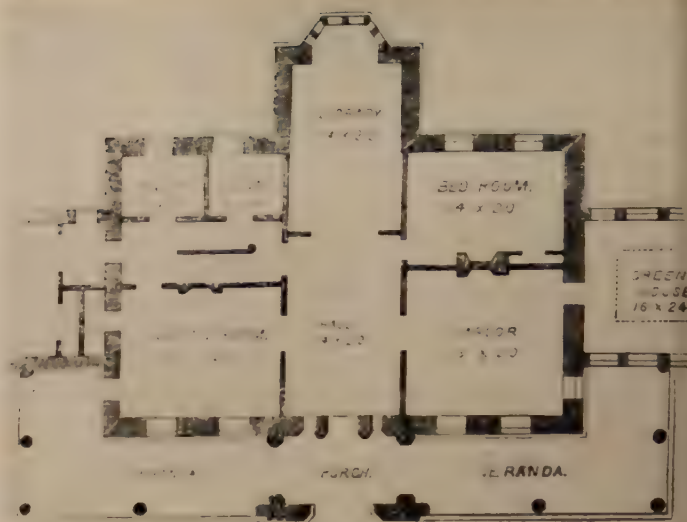


Fig. 7. Design XXV from Downing, *The Architecture of Country Houses* (left), and Fig. 8. Plan from the same design.

tages and Villas (Philadelphia, 1847), West's address at that time given as Philadelphia.

Downing preferred above all other styles the Gothic Revival, which was the style of his own home at Newburgh, New York. An equally symmetrical yet less formal villa was that of Design XXV in *Country Houses*, a rural house in the Pointed Manner (Fig. 7), which the author claimed to be "no copy of any foreign cottage." Rather, he said, "every feature is suggested by the country life of those who live in residences of this size in the Middle United States." Thus, A. J. Downing's picturesque architecture had become as naturalized as Minard Lafever's Greek Revival at the time his third book was in course of preparation. Although the plate of Design XXV was made from drawings by A. J. Davis, the original concept had been Downing's, the substance of it having been in a sketch enclosed in a letter sent to Davis on January 27, 1848. To the side of the three-quarter view of the house is the rough sketch of a bargeboard and spire that led to detail drawings for these elements (figure 137) in *Country Houses*. The plan below was changed slightly for the book (Fig. 8), notably the stairhall-pantries block, from the front to the rear at the left of the entrance hall.

Design XXV served as the pattern for a house built on the outskirts of Lexington, Kentucky, by William R. Elley during the early 1850s with only a few changes (Fig. 9). The walls were heightened and small gables added over the upstairs triple windows in the front wall. The porch supports were piers instead of columns, and the conservatory was shortened. Inside, the two rooms on the right became double parlors with doorways flanking the chimney between them. However, not only the room sizes were made to correspond, but the bargeboard of the Elley house has been accurately carved from figure 137.

The posthumous volume, *Rural Essays* (New York, 1854), completed Mr. Downing's contributions. It was a bringing together of his editorial papers published previously in his periodical, the *Horticulturist*, 1846-1852. The third section (pp. 205-286) dealt with the subject of architecture.

To the Philadelphia architect Samuel Sloan belonged considerable national prestige as a writer about architecture. Although primarily responsible (or to be blamed) for the prevalence of the "Victorian" Italian Villa of the 1850s and

1860s—the type painted in bright sunlight by Edward Hopper—Sloan's taste for styles was more catholic even than Downing's, going so far as to admit the Oriental to his repertoire. Of the five Sloan books that appeared before the Civil War, *The Model Architect* (1852) and *City and Suburban Architecture* (1859) were the most handsome. Sloan was the architect of famed Longwood, the unfinished Oriental villa for Dr. Haller Nutt near Natchez, Mississippi, elevation and plans of which were printed as Design I in *Homestead Architecture* (1861) while the house was under construction. He also edited *The Architectural Review and American Builder's Journal* during its brief period of publication from 1868 to 1870.

The problem of arriving at a truly American architecture was solved quite satisfactorily (so far as he himself was concerned) by one mid-nineteenth-century writer whose book entitled *A Home for All*, went into eight editions within the decade following 1848. The author, Orson Squire Fowler, best known as a lecturer and publisher on phrenology, turned not to past styles for inspiration but to the logic of geometrical form. Fowler seized upon the principle that a sphere encloses more volume for a given amount of surface than any other figure so that, an octagonal prism being the nearest practical equivalent, houses should be eight-sided. The economic advantages were twofold: first, larger houses could be built for the amount of materials used, an initial saving; and less wa-

Fig. 9. Elley house, Lexington, Ky. Photo by author.





Fig. 10. Fowler residence at Fishkill. From *A Home for All*.

surface exposed to the elements meant less maintenance cost and easier temperature control. The concept, therefore, was thoroughly democratic, catering as it did to the resources of the average American. *A Home for All* sold for the nominal price of 62 or 87 cents. Fowler advocated a new system of construction, gravel wall or poured concrete, thereby eliminating the difficulties presented by masonry or wood in turning corners of 135-degree angles.

Orson Squire Fowler himself lived in an octagonal house at Fishkill, New York (Fig. 10), which was across the river from Newburgh, the site of Downing's home. A magnificent view of the Hudson could be had from the encompassing porches, which were a shady summer retreat and a promenade

in bad weather. The engraving of the house, appearing as the frontispiece in the book, inspired other octagonal domiciles from the shores of New Jersey to Russian Hill, San Francisco. One of these was built at Watertown, Wisconsin, during the mid-1850s (Fig. 11). The construction was brick instead of gravel wall. Like Fowler's residence it had a stairway in the center. The arrangement stemmed from a plan in the 1854 enlarged edition of *A Home for All*, which was for a smaller house (Fig. 12). The rooms in the Wisconsin house served slightly different purposes than those indicated on the plan in the Fowler book; but the only real change was the addition of a secondary flight of steps in one of the triangular compartments, the balance of which was made into a conservatory



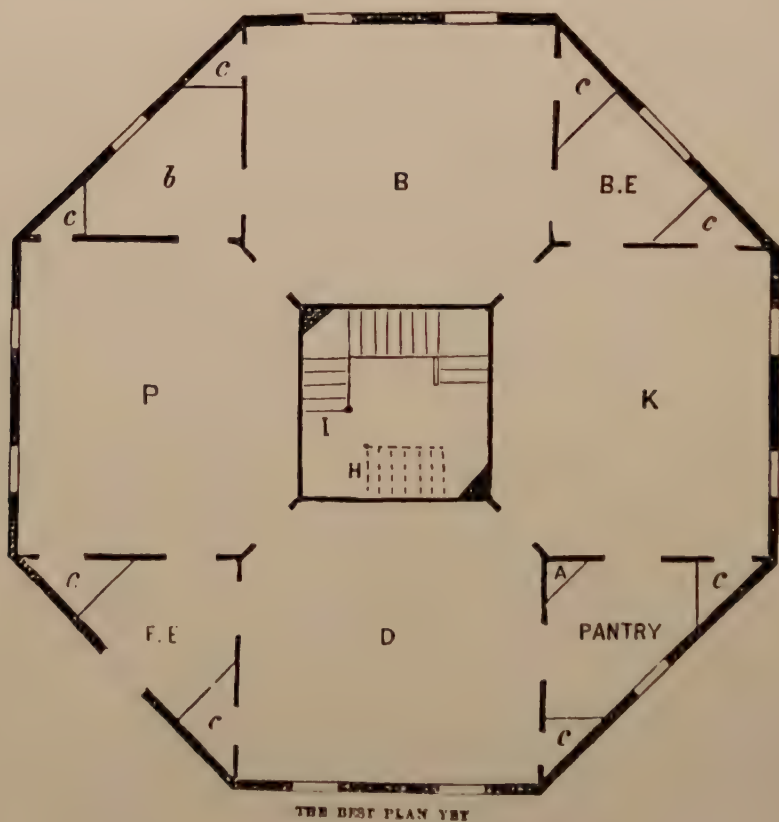
Fig. 11. House, Watertown, Wis. *Historic Am. Bldgs. Survey*.

lighted by a bay-window (Fig. 10). Although octagonalism failed to become THE American style as its chief proponent had hoped, it was taken up in all parts of the country; and at least one other writer on architecture—John Bullock, in *The American Cottage Builder* (New York, 1854)—briefly repeated the arguments and printed two plans and a perspective view of the house at Fishkill, reference to which as a “cottage” was a gross understatement for a house containing 60 rooms.

The influence of guide and plan books upon late eighteenth- and early nineteenth-century American builders was considerable, both upon the sophisticated city architect with his sizeable reference library and on the backward country joiner with his *Instructor* or *Companion* which he carried with him while on the job. On the whole, however, evidence shows that both architect and joiner enjoyed creating and that they used authoritative works merely as the basis for that which they were producing, which is exactly what the authors of the books themselves had done. Yet it was these authoritative works which held American architecture within certain bounds, giving it a certain amount of unity during any given period, an early New England meetinghouse bearing some resemblance

to a colonial church in Virginia, a street of Greek Revival houses in Massachusetts or Connecticut to a contemporary street in Ohio, or even in Alabama. To be more specific, the illustrations in the present article have shown that a plate in a Massachusetts book was the source of design for a church in Vermont and that New York publications were used to advantage for houses in South Carolina, Kentucky and Wisconsin. These examples, representative though they be of the situation in different parts of the country and during various periods, are merely a handful of the total number which may be cited. The later ones especially show that something characteristically American had been achieved. The original combination and treatment of motifs in the Charleston doorway, the symmetrical yet picturesque villa in Lexington with its “American” porch on three sides and, of course, the compact form of the octagonal house in Watertown are easily recognized as architectural pieces unique to this country. Thus, the idea of Asher Benjamin, the first American to publish an original design, has been taken up and made effective by a chain of successors, and that idea was to beget “a new system of architecture, particularly adapted to . . . building in the United States of America.”

Fig. 12. “The Best Plan Yet,” from *A Home for All*. FE and BE entrances; B and b bedrooms; P parlor; D dining room; K kitchen.



HECTOR HYPPOLITE

BY SELDEN RODMAN

ICI LA RENAISSANCE

ONE DAY in the autumn of 1943, DeWitt Peters, American water colorist then serving a stint as teacher in Haiti for the State Department's wartime cultural program, was motoring through Mont Ruis, a tiny village between Port-au-Prince and St.-Marc. Turning a palm-shaded corner, he caught sight of a pair of gaily decorated doors on the porch of a roadside "bar," whose other embellishments were the usual Coca-Cola and Pepsi-Cola signs. Tropical birds in green and red alternated with intricately designed flowers on the door panels; they had been painted by someone who evidently knew what he was doing. The name of the wine shop was ICI LA RENAISSANCE.

It was almost a year later that Peters, who had in the meantime opened an art center in Port-au-Prince with grants from the Haitian and American governments, set out to find the anonymous painter. Establishing that his name was Hector Hyppolite, that he was a *houngan* or *vodun* priest who made a precarious living by painting houses and occasionally decorating furniture with a brush of chicken feathers, Peters discovered the artist in nearby St.-Marc. Poor as he was, even by Haitian standards, Hyppolite managed somehow to support a mistress and two orphans; but Peters had little difficulty in persuading him to come to Port-au-Prince and try his hand at easel painting. Besides, the artist had recently had a "vision": he had been apprised by the gods that a man would come from over the seas to buy five of his pictures and that his life would change for the better.

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SELDEN RODMAN, KNOWN AS A POET AND ANTHOLOGIST, AUTHOR OF THE RECENT BOOK ON HORACE PIPPIN, HAS LIVED IN HAITI.

In Port-au-Prince where such talented popular painters as Rigaud Benoit, Louverture Poisson and Philomé Obin had already been discovered, where the galleries of the newly opened *Centre d'Art* were already a beehive of creative activity and tourist curiosity, and where the mere carrying of a framed picture through the streets was enough to attract a cheering crowd of natives, it would have been easy to take the invigorating *quattrocento* air in a carnival spirit.

Hyppolite was not one who had much use for guilds, and he made his own carnivals. Establishing himself in a palm-frond hut with a dirt floor on the outskirts of the city, he set up a sign 'ICI STATION PEINTURE' and went to work with his cans of furniture enamel. Seven days later he appeared at Peters' office with sixteen finished pictures under his arm. Some were local landscapes, some were ceremonial scenes. One showed the Young Damballa, voodoo raingod, with his symbolic snake entering a trouser pocket and emerging from the fly. The paintings were all without perspective, the paint laid on in almost savage strokes, maroon and crimson daringly juxtaposed. The border flowers of blue or pink or gold were strangely luminescent.

Peters saw that the pictures were uneven and crude, with a sameness of skies and flowers in each; but he was astounded at their invention. Wilfredo Lam, the Cuban painter, then passing through Port-au-Prince on a tour of the Caribbean with André Breton, high priest of Surrealism, bought two. Breton (had he heard of the artist's vision?) bought five to take to Paris. "This," he is reported to have said, "should revolutionize French painting; it needs a revolution."

Hector Hyppolite, by his own account, was born in St.-Marc September 16, 1894. His father and grandfather were *houngans* so he required no special instruction to understand that poetic union of Catholic ritual and African animism which is the



VOODOO GODS, 1946. Rodman Coll.

Hector Hyppolite, Port-au-Prince.



gentle, pervasive religion of the Haitian peasant. He was apprenticed to a shoemaker at 12, but he preferred to study the decalcomanias in the waterfront stores and copy them on postcards for the American marines. Some time during the first World War he boarded a coastal freighter and, after spending several months in Cuba, began the five years of travel that were to leave a haunting impression on his later paintings.

Hyppolite's account of these five years is vague. A Cuban Negress, he says, put up \$1,000 with which he and a Cuban painter named Echeberry were to take her to New York. From New York the two artists embarked on a freighter for French Equatorial Africa. After admiring the Dahomey temple carvings of his ancestors, Hyppolite and his friend set forth on foot for Abyssinia. They supported themselves on this three-year trek, according to Hyppolite, by painting floral decorations on the chamber-pots of local hostelrys. Hyppolite is still more reticent about the two years he claims to have spent among the Ethiopians, but no one who has seen his almond-eyed angels and Coptic demons will doubt that the artist has more than a racial memory of the gaudy Byzantine frescoes in the rock monasteries of Kwarata and Aduwa.

In 1920 the painter returned to Haiti, at first wandering from village to village attempting to stave off poverty with paint, finally settling in St.-Marc and abandoning himself to melancholy. Sometimes he would splatter blue and red paint on the wall and study the patterns. But more often he would lose himself in the ritual of his faith, composing magnificent fêtes and

apocalyptic compositions in his mind's eye. John the Baptist, who now directs what he shall paint, was silent in those years.

Hyppolite today not only shares with Obin the distinction of being the most celebrated painter in his country's history; he has become, by Haitian standards, a wealthy man. At first he rented an American-type stucco house with concrete floors, but finding the change uncondusive to either mystical or esthetic possession he moved back to a *caille* on the waterfront where nothing but the tools of his trade and the distinction of his regularly aquiline features distinguish him from his neighbors. In the "front" room Hyppolite paints and sleeps; behind a curtain of banana bark he officiates for friends and local believers before an altar piled high with candelabra, votive lights, prints of the Catholic saints, fetishes and amulets, in the exact center of which stands a small, framed academic portrait of himself on glass. With his money he has bought a sloop and hires a fisherman to operate it for him; the fish that Hyppolite and his elastic household fail to consume is sold in the neighborhood market at a modest profit. The neighbors are impressed by Hyppolite's menage and take it as a matter of course that art must be the best-paying business in the world.

HYPPOLITE HOUNGAN

Hyppolite, whose first American one-man show opens shortly at the American-British Art Center, has already achieved a measure of attention abroad. A year ago, when UNESCO borrowed 900 contemporary paintings from 30 countries to crown



NUDE, 1946.

the International Exhibition at Paris's Museum of Modern Art, it was the consensus of Parisian museum goers that Haiti's primitives, particularly those canvases of Hyppolite, had stolen the show. With the exception of isolated primitives from Nigeria, India and China, only the Haitians struck the Parisians as original.

They are "original," of course, only in the sense that each Haitian painter's style represents his personal effort to express his own and his country's life in terms of a new medium—paint. Technical problems, therefore, which have been solved and re-solved to the point of boredom in the West for centuries, are sidestepped with the same naïveté that gave to the painters of the early Renaissance their special directness—the directness that comes from stating the initial vision in a shorthand of primary emotional gestures and symbols rather than in the encumbering longhand of quasi-photographic naturalism. The reason, consequently, why the best canvases of Hyppolite often recall the work of Rouault, Picasso and Matisse without giving any appearance of being "influenced" by the French masters, is that the latter, in their effort to rid themselves of traditional longhand, have fallen back on the more direct language of primitive "shorthand."

Hyppolite's *intensity*—the quality that distinguishes his work from that of the other popular painters of the Black Republic—is the reflection of his capacity for religious experience. Webster's dictionary defines voodoo as a "degraded form of superstition and sorcery . . . a relic of African barbarism." Actually the cult, at least as practiced in Haiti, is a set of rites designed to bring the individual into harmony with the forces



Door Panels by Hyppolite in Mont Ruis, painted before 1942.

of nature. It has no theology. Its poetry is the dance. Its therapy is the sacrificial ceremony at which evil spirits are propitiated and the troubled peasant is possessed (or "mounted") by his *loa*. The notion of sin has no place in *vodun*. Of the countless good spirits each has his particular color, dress, symbol, etc. Relaxation, not restraint, is the desirable goal. Only the unimaginative or the abnormal escape the inspiration of "possession." The *houngan* is merely an expert in communication, a more inspired devotee.

But Hyppolite, the first *houngan* to paint professionally, cannot be regarded as an isolated phenomenon nor his work the rootless reflection of a provincial superstition. The seventeenth-century French colonists, who imported Hyppolite's ancestors as slaves, attempted to stamp out as potentially subversive both *vodun* and the great tradition of African plastic and graphic art that accompanied it. They succeeded in accomplishing the second objective, but only partially. Partially, because the surviving ceremonial and folklore itself carried with it the memory of artistic skills, and, in the wall decorations of remote Haitian villages, pictographs and decorative motives of pure African origin continue to crop up, attesting the latent talent. Hyppolite, it may be prophesied with some confidence, is only the John the Baptist of an artistic reawakening on a national scale.

THE SPACE-TIME CONCEPT IN THE WORK OF PICASSO

BY PAUL M. LAPORTE

"... it is possible that there may come a day in which subject-matter that now exists only for laborious reflections, that appeals only to those who are trained to interpret that which to sense are only hieroglyphics, will become ... the matter of enjoyed perception."

—John Dewey

CÉZANNE'S leadership in painting must be re-evaluated today in the light of Picasso's work. Though from Cézanne stem some of the principles of contemporary painting, his static concept of space is fundamentally a reaffirmation of the Renaissance concept. The decisive break with the Renaissance took place only with Picasso in the twentieth century.

The epoch from Giotto to Cézanne was united in one particular aspect: the beholder was excluded from the space presented in the picture. The frame was a window opening into space never to be reached. If the spectator was invited to enter this space at all he could do so only by imaginatively projecting himself into it. In order to explain the space concept of the

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Renaissance we shall examine Dierck Bouts' *Last Supper* (Fig. 1). To understand this painting one must recognize and acknowledge the validity of Occidental perspective. The reason why the lines of the ceiling and of the floor converge, why the windows, arches and figures in the foreground are larger than in the background must be sought in the spatial relationship assumed to exist between observer and object. The "ideal" spectator for this picture has only one eye, and even this eye is denied movement. The potentially mobile objects of this picture, like the human figure, are caught in a split-second of motion and thus arrested. In short, the space concept of this picture is an anticipation of the space relationship that exists between the photographic camera and its object. Painting done under the auspices of Renaissance space concepts achieves its esthetic result in spite of these conditions, not on account of them. "Renaissance" painting operates as an illusionistic *projection* of space but not, like early medieval painting, as part of the *actual* space itself.

Thus, the medieval space concept of the *Annunciation to the Shepherds* (Fig. 2) differs radically from that of the fifteenth-century "Renaissance" painting by Dierck Bouts. The two-dimensional plane, being the actual as well as the ideal field of operation in medieval painting, is not pierced by an illusionistic

Fig. 1. Dierck Bouts, LAST SUPPER (left), in Loewen; Fig. 2. ANNUNCIATION TO THE SHEPHERDS, medieval manuscript.





Fig. 3. Cézanne, BATHER, Wadsworth Athenaeum, Hartford.

three-dimensionality. "Renaissance" painting is objectively two-dimensional, but subjectively three-dimensional. Medieval painting is subjectively as well as objectively two-dimensional. The observer of the medieval painting therefore can not take a particular "point of view" toward the painting. Rather, he must identify himself with the plane. For a specific example of this fact we may take the right shoulder and the head of the angel in the *Annunciation*. Our "knowledge" that the shoulder should be closer to us than the head is irrelevant in view of our immediate experience that they are both on the same plane, and that this plane is identical with the physical plane of the picture. This complete identification of the pictorial space with the mathematical qualities of the space to which the picture is applied was lost in the fifteenth century, but in Post-Impressionist painting it again becomes an important consideration. Cézanne had the intention of breaking away from the subjective space concept of the Renaissance. But the three-dimensional forms which he created are still focused in a relatively stable point of view. The right arm and the cloth thrown over it in Cézanne's *Bather* (Fig. 3) are brought closer to us than would be the case had the master strictly adhered to the rules of Occidental perspective. But the volumes of these forms are modeled in such a way that the two-dimensional plane is pierced and the illusion of three-dimensionality created. The slight dislocations, derived from diminutive changes in point of view, add solidity to a projected space whose subjectivity Cézanne denies without completely destroying it.

The final analysis of Renaissance space came with Picasso. The alleged eclecticism of Picasso is connected with this analysis.

In dealing with ancient, medieval and Renaissance art, Picasso made an exposition of both the illusionistic and actual space values in the painting of these periods. In dealing with the sculpture of various epochs, including African sculpture, he tried to affirm actual three-dimensional space values and to transform them into two-dimensional painting. In stripping tradition of its incidentals he asserted its lasting esthetic values and established the principles of an entirely new space concept.

The difference between Picasso and most European painting before him lies in the different emphasis given to the kinesthetic factor. While the art of the Renaissance and of the Baroque assumes that both the object represented and the beholder are fundamentally immobile factors, Picasso acknowledges the mobility of both and seeks to incorporate this mobility into his picture. The kinesthetic qualities of the art of the past six hundred years are not so much derived from the experience of actual space; they are based upon two-dimensional "arrangements" of lines and masses "filled out" with illusionistic suggestions of depth. Picasso in his latest and most significant development toward a new space conception has, on the other hand, shed every suggestion of depth while at the same time making kinesthetic experiences an integral part of his two-dimensional design.

Picasso often likes to observe his objects at very close range. Both the breaking up and the dislocation of planes as used in the Cubist, "classical" and "double-face" "periods" are the most obvious expression of this inclination. What he is striving for is the *simultaneity of several points of view*. These points of view (or still better "fields of view") may result from a movement of the object, or of the spectator, or merely of his eyes, or from any combination of these factors. The kinesthetic experience of the close view is the basic principle of all these possibilities. Any close view needs a complementary movement of the eyes in order to reveal the whole surface of an object. Moreover, it effects a disparity of the pictures impressed on the two eyes of the observer; i.e. even if the eyes are not moved, each eye assumes a different point of view and hence receives a different picture image.

However, Picasso has often combined this very close observation with a more distant one which allows the object to be seen at a glance. This approach makes for the simultaneous appearance of profile and frontal or semi-frontal views, if either the sitter or the artist moved during the process of perception. The close view, on the other hand, brings about the striking changes of "perspective" within the object so that, for instance, one can look into the mouth from above while the nose is seen from below, and so forth.

It is this combination of the very close with the less close perceptions, and their incorporation into a two-dimensional representation, which make possible the new unity of the object which Picasso has achieved in his later work. As long as he kept to a comparatively consistent distance from the object, movement broke the perceptions into a sequence of disconnected fragments. He could only either superimpose these fragments upon each other or else add them to one another; the integration of disconnected perceptions into one objective unit comes about through the mediation of the close view.

Les Femmes d'Alger (Fig. 4), says Alfred Barr, may "be called the first cubist picture, for the breaking up of natural forms . . . into a semi-abstract all-over pattern of tilting, shifting planes is already cubism. . . . The *Femmes* is a transitional picture, a laboratory or, better, a battlefield of trial and



Fig. 4. Picasso, LES DEMOISELLES D'AVIGNON (left), Museum of Modern Art; Fig. 5. Matisse, DANCER, Olivet College Collection.

experiment. . . .¹ The *Fauves*, under the leadership of Matisse, had started this movement of breaking away from conventional concepts. But "back of these violent innovations lay the idea that painting should be primarily an expression of pure esthetic experience and that the enjoyment of line and form and color was a sufficient end in itself. . . ." This emphatic declaration of art's independence from nature may have been "an important factor in the background of cubism" but it is definitely not its basic issue. The difference between the *Fauves* and *Cubism* is fundamental. Matisse (Fig. 5) does away with the unessential factors of the tradition. But just because the artist's craft becomes an end in itself, he cannot entirely lift himself beyond the terms and conventions of the still existing "projection." Picasso, on the other hand, wants to re-create "nature." The essence of nature is, to him, a variety of bodies moving through space with different speeds and in different directions. This concept is already clearly exemplified in the *Demoiselles*. But its projection upon two-dimensional space is still highly problematic. From now on, Picasso's development of his craft is mainly a means of finding an adequate form for a radically new content; or, more precisely, his means of expression develop according to the clarification of both new content and new concepts.

What are these new concepts in painting, and is there any possible connection with the simultaneously arising new concepts of physics and mathematics? It is important to remember that the first account of Einstein's *Theory of Relativity* was published in 1905, only two years before Picasso finished *Les Femmes d'Alger*. The mathematical concepts are, as Einstein says, "only of an abstract nature in our minds, and are not at all identical with the images we form visually and through

our sense of touch."² In other words, there cannot be any immediate connection between the sensuous medium of art and the abstract medium of science. It may still be asked, however, whether the impetus of both these activities of the human mind does not derive from the same sources.

If it is true, as Kant maintains, that, "the object [as an object of the senses] conforms to the constitution of our faculty of intuition," rather than, "that our knowledge must conform to the object, as has hitherto been supposed," then it may well be assumed that the basic directions of both art and science are determined by a priori concepts.³ What Kant calls here "intuition" is probably much the same as what is usually called "perception." And though perception itself is dependent on the biological constitution of man, it is nevertheless obvious that no individual nor even any given group or historical period could make use of the whole arc of constitutionally possible perception. Perception is always deeply dyed by historically current concepts.

It is true that the historical changes within the orbit of this arc are enacted by individuals, but the individuals themselves are largely determined by tradition. The concepts according to which they perceive are fashioned by the accumulated experience of the past. Changes occur only when an incongruity between the accepted concepts and the prevailing conditions has developed. That is the reason why an artist or a scientist may be ahead of his time but can never be completely out of step with it. The change, being the outgrowth of a historical moment, is a logical conclusion and not a wilful and arbitrary step. It is exactly this quality which, in the long run, makes the change acceptable to the group.

The change in point of view suggested by Kant is primarily a shift within the arc of constitutionally possible intuition or perception. It is furthermore a change of concept which leads the scientist to the formulation of a new hypothesis, the artist to a shift in interest for, and attention to, hitherto unobserved aspects of nature. Some discoveries may have been made by accident, but it is only after our point of view, or our concept, has changed that these discoveries cease to be curiosities and become integral parts of our experience. So, after having formulated a new concept, both artist and scientist set out on a course of experimentation with their new concepts until concept and nature are brought into accord. Obviously concepts as well as objects are being changed in the process of this experimentation.

The difficulty of science in explaining the integral relation between space and time, and the difficulty of painting in integrating kinesthetic sensations with visual perceptions became evident toward the end of the nineteenth century. It is exactly this difficulty which brought about the decisive revolution of physics and of painting in the twentieth. Dewey is obviously right when he says that the artist has "... always dealt perforce with perceptual instead of conceptual material, and, in what is perceived, the spatial and the temporal always go together."⁴⁷ But Dewey overlooks the possibility of the perception itself being fashioned by concepts in saying that "... the artist only does with respect to the temporal and spatial qualities of the material of perception what he does with respect to all the content of ordinary perception. He selects, intensifies, and contrasts by means of form." In its profoundest aspect, this selection is not a willed or arbitrary activity of the individual artist, but it is determined by concepts which are the under-

Fig. 7. Pablo Picasso, GIRL WITH A COCK, 57¼" x 47½". Oil painting done in 1938, in collection of Mrs. Meric Gallery.



Fig. 6. Picasso, STILL LIFE ON A TABLE, oil, 1931, 76¾" x 51⅞". Collection of artist, photo Museum of Modern Art.

lying principles of a cultural atmosphere or, as one might say, of a "mental climate."

In the physics before Einstein, time and space were considered as absolutes; and, being absolutes, no principle of interrelation between the two was possible. There is no doubt but that the really great artists of the period between Giotto and Cézanne *implicitly* integrated time and space. But given the concepts of their time they could not become explicit about this integration, that is the integration of time and space could not become a content giving significance and meaning of a specific quality to their painting.

In discussing the time-space problem in art and science, Dewey makes a very revealing remark. He says that "... physicists have been forced in virtue of the character of their own subject-matter to see that their units are not those of space *and* time, but of space-time. It is interesting to note that the discovery was made in science when it was found that the process of conceptual abstraction could not be carried to the point of excluding the act of observation without destroying the possibility of scientific verification." In reversed form, Dewey's remark can be applied to the state of painting in existence toward the end of the past century. The discovery of time-space integration was made in painting when it was found that the process of perceptual realization could not be carried to the point of excluding concepts without destroying the very foundation of art itself which depends on selection.

Impressionism operated under the obviously paradoxical assumption of an unconditioned perception, an assumption which was itself a concept. However, Einstein says: "There is no absolute . . . relation in space and no absolute relation in time between two events, but there is an absolute relation [independent of the space of appearance] in space and time . . ." In other words, the separation between space and time no longer corresponds to the physical and philosophic truth of our epoch, ". . . that there is no objective rational division of the four-dimensional continuum into a three-dimensional space, and a one-dimensional time continuum indicates that the laws of nature will assume a form which is logically most satisfactory when expressed as laws in the four-dimensional space-time continuum."

If our assumptions are correct the apparent deformations in Picasso are not due to an arbitrary and wilful application of formal (i.e. esthetic) principles, as is the case with Matisse, but to a new concept of "nature." It is as difficult in painting as it is in physics to accept and to understand this new concept. "We have far less success," says Einstein, "in picturing to ourselves the relations in the four-dimensional continuum than in the three-dimensional Euclidean continuum." According to Hildebrand (writing in 1893 and, so to speak, Cézanne's theoretical equivalent), kinesthetic ideas are *subordinated* to the final visual projection.⁵ In Picasso, kinesthetic ideas are coordinated both to each other and to the visual perceptions in such a manner as to make the four dimensions of space and time equivalent to each other.

The above account suggests that the relation established between observer and object in Picasso is equivalent to this new scientific theory; the conclusions of the physicist parallel the conclusions to be drawn from an analysis of some of Picasso's later pictures. "The laws of configuration of rigid bodies," says Einstein, "with respect to K' [non-inertial system, i.e. a moving system] do not agree with the laws of configuration of rigid bodies that are in accordance with Euclidean geometry." Translated into the terms of art history this means that the visual projection of Renaissance art is based on an invariable, uniform space relation between observer and observed object; the products of Renaissance art satisfy, therefore, the demands of a mind consciously or unconsciously trained in Euclidean geometry. In Picasso, as has been pointed out, the movements of observer and object are not uniform relative to each other, and therefore Euclidean geometry is not valid in this case. Picasso's forms seem to be arbitrary only so long as they are measured with a rigid relation between observer and object in mind. But the new order to which Picasso's forms are subject will become apparent as soon as the observer's mind has absorbed the concept of an absolute space-time continuum. Or, by learning Picasso's spatial form language, the observer is emotionally conditioned to operate under the assumptions of the Theory of Relativity.

The laws of visual projection as expressed in Occidental perspective are valid only within an area which is neither too close to nor too far removed from the observer. It could be shown, on the other hand, that the visual impressions with which Picasso is dealing are received through a combination of close and distant views. The close view, it has been found, effects a direct distortion of (Renaissance) "perspective."

The idea of an absolute space and an absolute time between which no connection can exist entails a separation between beholder and object that cannot be completely overcome. In

absolute space, spectator and object can never touch, they are always in opposition to each other, the beholder is forever condemned to be satisfied with a merely illusionistic projection of the object. Quite different is the position of the observer in the curved space. Each single visual perception is received by him in a curved space, and thus the concept of an absolute time-space continuum is already implicit in every one of his perceptions. The progress from one perception to the next is therefore gradual and sliding; the principle for the integration of a variety of perceptions is ever present. The observer in the curved space is not, therefore, dependent on absolute time; he can be here and there, as it were, at the "same time"; in one word he completely surrounds the object as the water surrounds the rock on the bottom of the ocean.

It may be more than an accident that in the period between 1931-1935 Picasso painted a great many canvases whose design is based mainly or even totally on curved lines. *Still Life on a Table* (Fig. 6) is a good example of this type of painting. Horizontals and verticals are curved according to the forms they meet on their way just as a ray of light deviates from its course as soon as it penetrates the field of energy of a star. The vertical of the corner of the room in the upper part of the picture is curved, thus making contact with the handle of the pitcher and the edge of the fruit bowl. The horizontal borders of this corner are bent in a similar fashion, and so on throughout the painting.

The artist's ideas of space and form, says Hildebrand, "consisted originally in a complex of innumerable kinesthetic ideas." Picasso makes direct use of this "complex of innumerable kinesthetic ideas," depending for their unification and integration on the natural law of the space-time continuum and on the idea of curved space. The "Renaissance" artist, on the contrary, "divides and groups his . . . kinesthetic ideas until there results a simple visual impression . . . which the *resting* eye is able to take in *without kinesthetic* sensations. . . ." Here we find conscious elimination of the kinesthetic perceptions while Picasso works on their integration. In some of the works painted after 1936, the unification is conditioned by specific laws which govern the integration of kinesthetic ideas with visual perceptions.

The medium of the painter remains, of course, limited to a two-dimensional plane. The absorption of time, at least, into his concept of environment must take an entirely new turn. In Picasso's *Girl with a Cock* of 1938 (Fig. 7), the jerky movements of the cock's head found their expression in the two beaks and in the two eyes combined with the profile of the comb. Viewed as a "static projection" this head does not make sense. But if the observer gives himself to the suggested movement in space, he will soon feel that the *static* form he sees loses its significance, and he will realize that a form in movement cannot be identical with a form at rest. Each form in Picasso establishes a field of energy around itself; this field of energy has become so much a part of the represented object that the object is no longer identifiable with its outlines. Picasso's objects take up, as the case may be, a larger or smaller amount of space than is suggested by their contours.

In Picasso's work the observer envelops the object as space itself envelops it; he is undulating in space, sometimes close to the object, sometimes more distant from it. Through his kinesthetic experiences he participates in the dimension of time. But if time stops being measured as time, it resolves itself into the ever present dimension of space; the spatial graphic expression of time is identical with the so-called "distortion"

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of the object. This is as in the four-dimensional time-space continuum of the Relativity Theory, where the time co-ordinate may be in eclipse for one observer while it becomes perceptible for another observer by a change in size, i.e. in the proportions of the object. In Picasso, time is frozen into the "distortions" of two-dimensional space.

For his representations, Picasso picks out perceptions without a fixed place of reference in space. All his perceptions are directly connected with each other in the common space-time continuum. The ground on which the *Girl with a Cock* is placed is viewed from above, and so are her legs, her mouth and her left hand. Her right foot, nose and forehead are seen from below. The cock, the girl's right hand, her left eye and a portion of her face are seen from the side, while the upper part of her body and her right eye are viewed from the front. As can be seen from this analysis, there is a rhythmic recurrence of aspects spread over the picture space. Only in certain places has the observer moved so close to the object that an actual twist of space occurred, namely in the right leg, in the head of the cock and in the head of the girl. It is as if the observer had entered at these places the "gravitational field" of the object, and his vision was thus of necessity deviated from its previous direction. These are the same places where the strongest "distortion" and "dislocation" of forms occurs while the spaces between and around them are, as it were, "neutral." The places where the observer is drawn into a field of energy are not chosen arbitrarily, but they themselves contribute to the rhythm of the whole work.

If one tried, in a graphic way, to explain the historical differences of the relations between the painter and the object to be painted, or between spectator and picture, they could best be described in the following way. The medieval picture is observed through an infinite number of parallel lines all of which are perpendicular to the picture plane. In other words, the picture is observed on a plane that is parallel to the picture plane but whose distance from the picture is not fixed. The picture is, so to speak, the focus of an infinity extending only in the direction toward it. In the medieval painting one should talk of a "plane of view" rather than of a "point of view." The manner of observation needed for a medieval painting is intrinsically related to medieval religion and metaphysics, with its polarity between a finite creation and an infinite creator.

The "Renaissance" picture is observed through an infinite number of lines issuing from the picture and meeting in one point in front of it. There is a definite reference of the extension of the picture to the sense limitations of the observer. A "conic view" is established, the observer taking the position of the point of the cone. The manner of observation needed for the Renaissance painting is connected with the naively egocentric method of the natural sciences of this period, and with the psychologizing tendencies of the Reformation.

Picasso's picture is observed from a number of points of view which are different in distance from the picture; a number of "cones of view" is established which overlap each other. The various points of view are equivalent to each other, and are co-ordinated according to the principles of the space-time continuum and of curved space. Both the equivalence of various points of view and their co-ordination in Picasso's painting are paralleled in modern mathematics and philosophy, where a number of systems is co-ordinated and no system can claim validity above the other. Picasso, in his own field and medium, has found the principle of this co-ordination. This principle

could prove to be the basis of modern democracy: the principle that provides co-ordination for a variety of points of view, so that the many can be united in a communal effort without losing their identity as individuals. The discoveries of contemporary mathematics and physics are expressed in a highly specialized sign language understandable only to a few professionals. Picasso's discoveries are put forward in the visual language of art which, potentially, is accessible to anybody who wants to open his eyes to it. The basic concepts of both contemporary science and art are the same, and they should show themselves increasingly influential in fashioning our present and future life.

¹ Alfred H. Barr Jr., *Picasso, Forty Years of His Art*

Alfred H. Barr Jr., *Picasso, Fifty Years of His Art*, New York, 1946

Sigfried Giedion, *Space, Time and Architecture*, Cambridge, 1941

² Albert Einstein, *The Meaning of Relativity*, Princeton, 1923

³ Emmanuel Kant, *Critique of Pure Reason*, Preface to the second edition, Translation by Max Mueller, New York, 1905, p. 693

⁴ John Dewey, *Art as Experience*, New York, 1934

⁵ Adolf Hildebrand, *The Problem of Form*, first published 1893, English Edition, New York, 1945

FLORENCE N. LEVY

At their meeting on November 19, 1947, the trustees of the American Federation of Arts recorded their sorrow on the death of Miss Florence N. Levy, a trustee since 1913. In a resolution they paid tribute to Miss Levy's valuable contribution to the American art world.

In 1898, upon her own initiative Miss Levy founded the American Art Annual. She thus created and carried on what became the only permanent record of activity in the arts in this country during the present century. She was its publisher and editor until 1913 and continued to edit it after that date when it was adopted by the American Federation of Arts as an important and integral part of the Federation's program. She has also been editor and publisher of the New York Art Calendar, Art in New York, and the New York Art Bulletin.

From 1909 to 1945 Miss Levy was secretary of the School Art League and a leader in its work of promoting art education in the public schools. During the Pan-American Exposition in Buffalo in 1901 Miss Levy prepared the catalogues and prints and was generally a moving spirit in the art exposition.

From 1909 to 1917 she was a member of the staff of the Metropolitan Museum of Art, from 1917 to 1920 she was manager of the Art Alliance and organizer of the Art Center. She was director of the Baltimore Museum of Art from 1922 to 1926.

She had written extensively on art, and especially on industrial art and art education.

In 1944, upon the resumption of publication after the war, Miss Levy again became editor of the American Art Annual, published in 1945 as Volume 36. She was also advisory editor of the current volume of Who's Who in American Art.

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BOOK REVIEWS

T. H. Robsjohn-Gibblings, *Mona Lisa's Mustache*, New York, Knopf, 1947. 265 pp., 10 illus. \$3.

EDITOR'S NOTE: *The following review is being printed in two parts. Below, Mr. Robsjohn-Gibblings' association of "modern art" and "Fascism" is taken apart. In our next issue Miss Miller will discuss other examples of Mr. Robsjohn-Gibblings' name-calling. We have given space to this review because we believe the raising of irrelevant issues and the reduction of all artistic values to the level of "horse-sense" is an attack not alone upon modern art but upon art as such. The purported argument of this book on art is only verbal; it is without illustration of works of art and nowhere mentions or discusses individual works of painting, sculpture or architecture.*

If *Mona Lisa's Mustache* had been published by a League for Sanity in Art and advertised with a money-back guaranty, it would not warrant review. Its surface thesis is fundamentally the old (older than Impressionism) cry of hoax: modern artists have deliberately conspired to make art incomprehensible to the public in order to gain power over their fellow men by a revival of the occult, primitive magic and superstition. If it had been published by a League Against Un-American Isms, there would have been no need to point out the author's second thesis: that the "magic isms" of modern art are tainted with "Fascism."

But this book bears the imprint of a reputable publishing house. It was reviewed at considerable length, and with a promptness rarely granted to serious art books, in papers of large circulation such as the *Times*, the *Herald Tribune* and *Newsweek*. Though noticed unfavorably in the *Herald Tribune* and the *Saturday Review of Literature* and obliquely ridiculed in *Newsweek*, the endorsement of the *Times* reviewer "the most intelligent, witty and scholarly attack thus far . . ." appeared immediately in the publisher's advertisements of the book.

This book merits serious attention only for the reason that it is intended to influence public opinion. The publicity release supplied by the publisher describes it as "a handbook for philistines" to provide "the questioning picture-gazer" with "some fine name-calling of his own." The reader is led to believe that this name-calling is grounded in fact. The book bristles with dates, quotations from the artists themselves, and citations from both authorities and "authorities." "Few laymen," the reader is told, "will credit the conclusions which the evidence forces on us . . ." (p. 10). One of the names for modern painting and architecture that the author supplies his reader is "Fascist."

Mr. Robsjohn-Gibblings quotes the following sentence from the English painter, C. R. W. Nevinson: "It is a black thought for me to look back and see that I was associated with Italian futurism which ended in Fascism" (p. 256). The reader would not know that Mr. Nevinson finished his sentence, "futurism which ended in Fascism, much as Christianity was quenched by the Spanish Inquisition or charity by bishops." Throughout the book Mr. Robsjohn-Gibblings repeatedly confuses Futurist esthetics with Fascist politics. Futurism ceased to be a movement of any vitality or influence after World War I, though it persisted after the war and through the Fascist regime led by the aging poet, Marinetti.

When the Futurist architect, Sant'Elia, calls for an architecture which will have its *raison d'être* in the special conditions of modern life "and shall be new as our outlook is new," Mr. Robsjohn-Gibblings explains that "the new outlook" is "of course the Fascist outlook" (p. 196). The reader is not told that Sant'Elia published his manifesto on Futurist architecture in 1914, seven years before the advent of Fascism, and died in 1916 without leaving one constructed building. Though Sant'Elia imagined the Futurist city as an immense bustling shipyard, with houses like great machines, the reader would never know that nothing in Sant'Elia's manifesto supports the author's claim that the architect intended it to be inhabited by "robots dedicated to the state" (p. 198).

The author tells us that Futurist painters used symbols of machine-like forms as propaganda to make men believe "that the machine now ruled mankind, not mankind the machine" (p. 110). Mr. Robsjohn-Gibblings reproduces no paintings in his book. However the most ambitious of all pre-Fascist Futurist publications, Boccioni's *Pittura Scultura Futuriste*, published in 1914 at the height of the movement's influence, contains fifty-one reproductions. The average reader of *Mona Lisa's Mustache* would never know that in only five of these works are machines represented. And what are these Frankenstein monsters? The horse-drawn carriage (1), the bicycle (1), the locomotive ($\frac{1}{4}$), the automobile (2).

The author not only sanctions "Fascist" as a name for Futurist painting and architecture, but for modern European architecture as a whole. ". . . it is not an exaggeration to say that with the spread of futurism modern European architecture began to express the Fascist ideology" (p. 197).

The reader would never suspect from the chapter "Magic in Architecture" that the origin of the International style and the work of Mies, Gropius, Oud and Le Corbusier does not lie in Marinetti or in the 1914 manifesto of a twenty-four-year-old Italian architect (a Futurist, but not a Fascist) whose unexecuted projects, with exception of a few drawings, remain unpublished to this day.

The author speaks in particular of the "neo-Futurist machine precision architecture of Le Corbusier and the Bauhaus." It is true that in the thirties the Futurists claimed to have influenced Le Corbusier's "architecttura pura" (Fillia, *Il Futurismo*, 1931, p. 112) but they define "architecttura pura" as reinforced concrete construction.

Room designed by Robsjohn-Gibblings, 1942. Over the mantel hangs a painting by Klee. In the book, Klee's art is represented as a "cult of an abstract, magical language . . . decay of the spiritual, moral and esthetic fiber of men and citizens." The Robsjohn-Gibblings-designed "free-form" table in the foreground is clearly derived from the spontaneous "automatic" drawing practiced by Hans Arp when he was a Dadaist. The author maintains that through such use of the "occult" the Dadaists and Surrealists "could destroy the entire universe erected by Western logic." In 1942 the Robsjohn-Gibblings' table was described by a New York critic as summing up "all this designer stands for."



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tion (Fillia, p. 111) which the French architect had studied in 1910 with Auguste Perret.

The author refers repeatedly to the "neo-magic dogmas" of Le Corbusier's "machine for living," but never tells the reader that the French architect first used this term to describe a prefabricated housing unit designed for mass production in 1921. Its "neo-magic dogma" was explained by the architect at the time: "One must (present necessity: production costs) consider the house as a machine for living, or as a tool . . ." (*L'Esprit Nouveau*, No. 13, 1921). Yet during World War II Mr. Robsjohn-Gibbings eloquently endorsed assembly line, prefabricated houses as part of the post-war "new free world" (reported in *PM* for August 2, 1942).

Two years ago in a letter to an architectural magazine Mr. Robsjohn-Gibbings had another word for the Bauhaus, "Marxian communistic" (*Interiors*, April, 1945, p. 8). He did not state that any individual architect associated with the Bauhaus was a communist. That is actionable libel. In *Mona Lisa's Mustache*, when he sanctions the use of the word "Fascist" for almost any postwar movement in painting with a name ending in the suffix "ism," the author specifies only two individuals: the Italian poet, Marinetti, a known Fascist; and the American poet, Ezra Pound, a known Fascist sympathizer (p. 119). "There can be no question of the close affiliation of futurism and Fascism and no question that modern artists outside Italy also perpetuated the dubious doctrines of futurism. Many of these followers of futurism, in spite of respectable Anglo-Saxon backgrounds (sic), were as distrustful of democracy as Marinetti himself."

This may not be actionable libel, but it is malignant, rumor-breeding slander. As well conclude from this single instance that most Americans were Fascist! For what with willful distortion, suppression of evidence, paralyzing repetitions and irrational argument, even an intelligent but uninformed reader might at some point in the book be forced, as the author says, "to credit the conclusions which the evidence forces on us," and begin to think "Fascist" even though he may not say it.

A case in point is the exceptionally alert review in *PM*, written by Heywood Hale Broun. Not a professional art critic, the reviewer devotes himself almost exclusively to attacking the author's "art Fascism" theme. Speaking of Futurism he writes, "I had always supposed that Fascism arose out of something more complicated than this single tap root, and I must say that I am unconvinced. . . . Marinetti is this book's leading villain, and he is mentioned in most of the chapters, being dragged up and quoted whenever the point seems to need reinforcing." But several paragraphs later he concedes, "Certainly it is true that art reflects its times and that in the chaotic 20's a certain number of artists . . . snatched at the elusive security of dictatorship. Some of these expressed the ideas of the new cult in print and on canvas and if anyone wants to put the rap on this work now, I'll be glad to join the chorus." Now the reviewer's statement "Certainly it is true" is absolutely unsupported in fact. Futurism in the plastic arts is primarily a pre-world-war movement, and Futurist painting cannot be demonstrated to be retroactively Fascist in content. Futurism was practiced during the twenties and thirties in a debilitated form in Fascist Italy, sometimes with Fascist content. The illusion of a wholesale association of modern artists and architects with political dictatorship has been created exactly as Mr. Broun describes, by quoting Marinetti wherever the point needs reinforcing.

This book is a flagrant abuse of the good faith of the American reader. Are Barnum and a British-born 100% American interior decorator *always* right?

—MARGARET MILLER.

Percival and Paul Goodman, *Communitas: Means of Livelihood and Ways of Life*, Chicago, University of Chicago, 1947. 141 pp., illus. \$6.

Nowhere are man-created forms and man's ideals and living ways so integrally related as in community planning. Yet city planning books which give more than a minor place to this fact are a rarity. So immersed has our own civilization become in dis-

covering and perfecting means that the ends toward which those means are directed and to which they must inevitably lead are almost forgotten.

It is a rare and inspiring virtue of the Goodmans' book to reverse this disastrous trend and eloquently to point out that all kinds of actual and proposed community forms imply certain economic and sociological ideals, and, conversely, that different opinions with regard to the good life inevitably develop different kinds of towns and cities. They show how most "practical" schemes for city improvement are but halting and halfway measures to perpetuate present chaos, by making it a little longer tolerable, and how some of the most widely touted of proposed utopian schemes are frequently less than helpful because of basic ignorance about the kind of human life they would require and produce.

Perhaps the most stimulating and valuable part of *Communitas* lies in the three "paradigms" its authors develop. They set up three visions as to the ideals humanity might choose, and then, in stimulating text and exquisite drawing, show the kind of community each would develop. The first is the businessman's paradise, where individuals are merely consuming and producing units; the second is the concept of co-operative production for use, with individual human satisfactions as its end; the third is the system of controlled and compelled state production of minimum necessities with all else left to accident, competition and ambition—a sort of cold and rationalized "New Deal." In the community type that each of these develops is inherent a trenchant criticism of the idea itself.

Communitas is itself a contemporary work of art. Its brilliant illustrations and its text are integral, interwoven, and the design of the book emphasizes this oneness. The writing is close-packed at times verging on obscurity because of the effort to cram too heavy a load of idea or implied emotion into a single sentence. It demands and richly repays, a second and third reading; like all works of art, it demands the observer's co-operation.

One minor error clouds it slightly—a misuse of the term "garden city," and a consequent blindness to the true importance of the contributions of Sir Ebenezer Howard to the community planning tradition, for Howard himself was one of the few planners who realized as deeply as do the Goodmans the fact that community plans not only express but also control the way men live.

Communitas is a beautiful and a necessary book in its own right. It should be widely read not only by architects and planners but by all those interested in making better communities for better men. Only when its lesson has been thoroughly absorbed by us all can city planning stop being merely a pulling of burned chestnuts out of the fire and become a living force to a better and a happier world.

—TALBOT HAMLIN.

Illustrators of Children's Books: 1744-1945, compiled by Bertha E. Mahony, Louise Payson Latimer, and Beulah Folmsbee, Boston, The Horn Book, Inc., 1947. xvi plus 528 pp., fully illustrated. \$15.

This handsome, big volume, beautifully designed and splendidly produced, is a landmark in the story of bookmaking. It focuses on the field of children's books, but much of its art reference is to the whole field of book illustration.

Its three main sections contain: 1. Essays on the history and development of the children's illustrated book. 2. Over 350 brief biographies of living illustrators, many with very interesting statements from the artists themselves. 3. A bibliography of illustrators and their works based on the comprehensive collection of illustrated books in the Public Library in Washington, D. C. There are adequate indexes and valuable reference lists. Generously illustrated in black and white, the volume presents 250 examples of the work of 175 artists.

Miss Mahony, editor of *The Horn Book Magazine*, has made the production of this book a labor of love for over ten years. It supplants a former volume, "Contemporary Illustrators," published by her in 1930, now out of print. Her introduction and her pre-

minary notes to each essay weave the whole together into a flowing history. The contributors include librarians, a publisher and these names well known in the fields of art and typography: Philip Hofer, Helen Gentry, Hellmut Lehmann-Haupt, Robert Lawson and Wynd Ward.

Such a book has an important reference value to the librarian, the bookseller and the collector. Beyond this, it has a readable value to all who are interested in illustration or in children's books and their history, for it is full of unusual information on the various stages of bookmaking. It is a definite collectors' item for the lover of good bookmaking. Finally, for the casual, non-professional art lover, the pictures alone offer a nostalgic anthology of the past, and a vigorous prophecy of the future. In all sections of the book, the line into the "adult" field is often crossed, for of course many adult illustrated books are claimed by young people.

The artists who stand out in this record are infinitely varied. One can turn from Dürer and Bewick to Artzybasheff and Eric Gill. One can compare pages from old French books and modern Soviet books. What is most "modern" takes a somewhat modest place in the long record. It is salutary indeed to see so much of the past for comparison. There is little talk of styles in art and little art criticism per se, except by Mr. Hofer. But in several articles and in many of the biographies, the sources of various modern styles are clearly traced, and the illustrations are a rich source of study to this end. Let us hope that the book will prove stimulating to artist and publisher and also educational for the book buyer.

This is more than a record of illustrators' work. It is also, by implication, a story of tendencies in the publishing of books for young people. No one in America has been more intelligently devoted to this field than Miss Mahony, and the book reflects every aspect of her interest: artistic, literary and philosophic. It is a unique and perhaps a triumphant sort of production, implying faith in its audience, and saying to the modern world that good books and beautiful books will surely go on, whatever the passing currents of changing tastes and standards.

—LOUISE SEAMAN BECHTEL.

Pierre Lavedan, *Histoire de l'urbanisme*, Vol. II, *Renaissance et temps modernes*, Paris, Henri Laurens, 1941, New York, Wittenborn, Schultz. 504 pp., illus. \$7.

The name of Pierre Lavedan, Professor on the faculties of the Sorbonne and the École des Beaux-Arts and Director of the Institut de l'Urbanisme, is hardly unknown. His "Architecture gothique religieuse en Catalogne, Valence, et Baléares," his excellent "Architecture française" in the Larousse series "Arts, styles et techniques," and, of course, the first volume of the "Histoire de l'urbanisme" on ancient and medieval planning have gained him a wide audience. "Renaissance et temps modernes" is the sequel of the last named. Published in 1941 and only recently imported to this country, the volume takes European city planning from about 1450 to 1800. To Lavedan these centuries form the great era of classical planning when cities were created and grew on the "esthetic" authority rather than the "religious" one of earlier centuries or the "practical" one of our time. He divides the era into two parts, the Italian and the French, a division marked by Louis XIV's dismissal of Bernini in 1665 in connection with the design of the east front of the Louvre. Up to then Italy was the great influence in city planning—it was in all the arts; only after 1665 did France slowly obtain that power it was to wield so triumphantly in the eighteenth century.

All this Lavedan treats in abundant detail, accompanying the text with plans, illustrations and his own excellent photographs. He reveals the extraordinary wealth that Europe has to offer in the way of examples of city planning, and, although he maintains that the esthetic dominated the times, he does not neglect its practical side, citing notably the water supply system of Rome and the canals of the Netherlands.

For Lavedan has taken as his device what Leon Battista Alberti demanded of architecture—that city planning should have com-

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BOOK REVIEWS *Continued*

moditas and *voluptas*, or utility and beauty. Both, he announces in his introduction, are equally important and deserve equal attention. He neglects neither.

What a beautiful inheritance he offers us! What inspiration for every square, river bank and hill in every American community! How we have neglected the easiest opportunities! And even now, as Lavedan demands beauty of a city plan, what is left of our cities is threatened by the "practical" traffic planners.

Is there a city planning commission which considers beauty? Indeed, planners seem to rush to the threadbare explanations of "functionalism," "economy" or anything to conceal the fact that city planning is an art as well as a science and that beauty, no less than utility, is part of a city plan.

The least honor that we can do Professor Lavedan for giving us so much is to have *Histoire de l'urbanisme* translated into English and published as elegantly as the original.

—HENRY H. REED, JR.

LATEST BOOKS RECEIVED

ANNA HYATT HUNTINGTON, Monograph No. 3 American Sculptors Series, New York, Norton, 1947. 64 pp., illus. \$1.50.

Barnouw, Adriaan J., THE FANTASY OF PIETER BREUGHEL, New York, Lear, 1947. 100 pp., copiously illus. \$5.

Batchelder, Marjorie H., ROD-PUPPETS AND THE HUMAN THEATRE, Columbus, Ohio State, 1947. 372 pp., illus., 48 plates.

Bell, Clive, TWELFTH-CENTURY PAINTINGS AT HARDHAM AND CLAYTON, Lewes, Sussex, Miller's Press, 1947. 20 pp., 40 plates, 4 tracings. £3.3.0.

Bergstrom, Evangeline H., OLD GLASS PAPERWEIGHTS, New York, Crown, 1947. ix + 129 pp., 88 plates, 20 color plates. \$7.50

BOTTICELLI: DRAWINGS FOR DANTE'S INFERNO, New York, Lear, 1947. 19 pp., 28 plates. \$5.

Campbell, Vivian, ed., A CHRISTMAS ANTHOLOGY OF POETRY AND PAINTING, New York, Women's Press, 1947. 93 pp., 33 plates. \$3.

Ch'en Meng-Chia: see Kelley, Charles Fabens.

DANIEL CHESTER FRENCH, Monograph No. 4 American Sculptors Series, New York, Norton, 1947. 64 pp., illus. \$1.50.

Esdaille, Katharine A., ENGLISH CHURCH MONUMENTS 1510-1840, New York, Oxford, 1947. viii + 139 pp., 149 illus. \$6.

Goodman, Percival and Paul, COMMUNITAS (MEANS OF LIVELIHOOD AND WAYS OF LIFE), Chicago, University of Chicago, 1947. 141 pp., illus. with maps, charts, drawings. \$6.

Hamlin, Talbot, ARCHITECTURE, AN ART FOR ALL MEN, New York, Columbia University, 1947. 279 pp., 32 plates. \$3.50.

Heintzelman, Arthur W., commentator, THE WATERCOLOR DRAWINGS OF THOMAS ROWLANDSON, New York, Watson-Guption, 1947. 126 pp., 52 illus. \$12.50.

Heywood, R. B., ed., THE WORKS OF THE MIND, Chicago, University of Chicago, 1947. 246 pp. \$4.

Holt, Elizabeth Gilmore, ed., LITERARY SOURCES OF ART HISTORY, An Anthology of Texts from Theophilus to Goethe, Princeton, Princeton University, 1947. 555 pp., 25 illus. \$6.

Hospers, John, MEANING AND TRUTH IN THE ARTS, Chapel Hill, University of North Carolina, 1946. 252 pp. \$4.

Kelley, Charles Fabens, and Ch'en Meng-Chia, CHINESE BRONZES FROM THE BUCKINGHAM COLLECTION, Chicago, Art Institute, 1946. 164 pp., 109 plates, 1 in color. \$7.50.

Kraft, James Lewis, ADVENTURE IN JADE, New York, Holt, 1947. 81 pp., frontispiece. \$3.50.

Lassaigne, Jacques, DAUMIER, Paris, Hyperion, 1947. 168 pp., 160 plates. \$7.50.

Lee, Doris, and Blanch, Arnold, PAINTING FOR ENJOYMENT, New York, Tudor, 1947. 128 pp., 125 illus. \$1.50.

Loomis, Andrew, CREATIVE ILLUSTRATION, New York, Viking, 1947. 300 pp., copiously illus. \$10.

LATEST BOOKS RECEIVED *Continued*

Masereel, Franz, REMEMBER! Berne, Herbert Lang, 1946. 25 engravings \$7.50.

MISSOURI HEART OF THE NATION, Fourteen American Artists, New York American Artists Group, 1947. 62 pp., 106 illus. \$3.

Nordmark, Olle, FRESCO PAINTING, New York, American Artists Group, 1947. 120 pp., 7 color plates, figs. \$4.75.

PATTERNS FROM NATURE, photographs by H. P. Horst, New York Augustin, 1946. 107 pp., halftones. \$10.

PAUL MANSHIP, Monograph No. 2 American Sculptors Series, New York, Norton, 1947. 64 pp., illus. \$1.50.

Pelikan, Alfred G., FUN WITH FIGURE DRAWING, Milwaukee, Bruce, 1947. 89 pp., 40 plates. \$3.

Pessanha, Carmen de Quevado, VIDA ARTÍSTICA DE MARIANO BENLLIURE, Madrid, Espasa-Calpe, 1947. 869 pp., illus.

Piotrowska, Irena, THE ART OF POLAND, New York, Philosophical Library, 1947. 238 pp., 155 illus., 5 plates. \$6.

Pitz, Henry C., THE PRACTICE OF ILLUSTRATION, New York, Watson-Guption, 1947. 160 pp., 203 illus. \$7.50.

THE PRINTS OF JOAN MIRO, text by Michel Leiris, New York, Curt Valentin, 1947. 40 plates, 2 color stencils, in portfolio. \$12.50.

Rich, Jack C., THE MATERIALS AND METHODS OF SCULPTURE, New York, Oxford, 1947. 358 pp., 62 plates, text figs. \$7.50.

Robsjohn-Gibbings, T. H., MONA LISA'S MOUSTACHE, New York, Knopf, 1947. 265 pp., 10 illus. \$3.

Romm, A., HENRI MATISSE, A SOCIAL CRITIQUE, New York, Lear, 1947. 92 pp., 62 illus. \$3.75.

Sanford, Trent E., THE STORY OF ARCHITECTURE IN MEXICO, New York, Norton, 1947. 363 pp., 64 plates, 12 maps and drawings. \$6.

Sears, Elinor Lathrop, PASTEL PAINTING STEP-BY-STEP, New York, Watson-Guption, 1947. 123 pp., 45 figs., 12 plates. \$6.

Sellers, Charles Coleman, CHARLES WILLSON FEALE, Philadelphia, American Philosophical Society, 1947. 2 vols., 281 pp., 26 illus., 411 pp., 45 illus. \$5.

Sherman, Hoyt L., DRAWING BY SEEING, New York and Philadelphia, Hinds, Hayden and Eldredge, 1947. 77 pp., 37 figs. \$2.50.

Slatkin, Charles E., and Schoolman, Regina, TREASURE OF AMERICAN DRAWINGS, New York, Oxford, 1947. 162 pp., 163 illus. \$7.50.

Sullivan, Louis H., KINDERGARTEN CHATS, New York, Wittenborn, Schultz, 1947. 252 pp., \$4.50.

Thorn, C. Jordan, HANDBOOK OF OLD POTTERY AND PORCELAIN MARKS, New York, Tudor, 1947. 176 pp., 44 illus. \$3.

THE UNKNOWN VAN GOGH, 11 Reproductions of Van Gogh's Drawings of "Life in the Borinage," New York, Touchstone, 1947. 11 repros. in portfolio. \$1.

Venturi, Lionello, MODERN PAINTERS, New York and London, Scribner's, 1947. 221 pp., 157 illus. \$5.

Vishniac, Roman, POLISH JEWS: A PICTORIAL RECORD, New York, Schocken, 1947. 80 pp., 31 plates. \$3.75.

WHEELER WILLIAMS, Monograph No. 1, American Sculptors Series, New York, Norton, 1947. 64 pp., illus. \$1.50.

Whitehill, Clayton, MOODS OF TYPE, New York, Barnes and Noble, 1947. 9 plates, 14 illus., 10 type charts. \$5.

Wickiser, Ralph L., AN INTRODUCTION TO ART ACTIVITIES, New York, Holt, 1947. 275 pp., copiously illus. \$3.75.

Wildenstein, Georges, ed., MELANGES HENRI FOCILLON, Special Issue Gazette des beaux-arts, July-December 1944, 929th-934th Issues, VI Series, Vol. XXVI, New York. 430 pp., copiously illus. \$9.

Yashima, Taro, HORIZON IS CALLING, New York, Holt, 1947. 276 pp., linecuts on each page. \$3.50.

Zorach, William, ZORACH EXPLAINS SCULPTURE, New York, American Artists Group, 1947. xiii + 296 pp., copiously illus. \$7.50.

A black and white illustration of a man in a dark, hooded robe looking up at a large, gnarled, tree-like creature with a face and multiple limbs. The creature is positioned above the man, and the background shows a dark, industrial or gothic setting with vertical structures.

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FLINT, Mich. *Flint Institute of Arts*, Jan. 8-Feb. 1: Sale and Show of Work from Students of Cranbrook Academy of Art. Jan. 1-8: Eastman Kodak Prize Photos.

FORT WAYNE, IND. *Fort Wayne Art Museum*, Jan. 5-30: Onadega Silk Exhibit.

GRAND RAPIDS, MICH. *Grand Rapids Art Gallery*, Jan. 5-Feb. 2: 21 Great Masterpieces of Ptg. Jan. 4-25: Wood Engrvs After Winslow Homer (AFA).

GREEN BAY, WIS. *Neville Public Museum*, Jan. 4-28: 8 Syracuse Watercolorists, College of Fine Arts, Syracuse, N. Y.

GREENSBORO, N. C. *Woman's College of the University of North Carolina, Art Department*, Jan. 4-25: North Carolina Artists Exhibit.

GRINNELL, IOWA. *Grinnell College, Art Department*, Jan. 6-31: Ptg. from Permanent Coll. of Davenport Municipal Art Gal.

HAGERSTOWN, MD. *Washington County Museum of Fine Art*, Jan. 1-26: Alton H. Wilson, One Man Show. Selected Items from Permanent Coll.

HARTFORD, CONN. *Wadsworth Atheneum*, Jan. 9-Feb. 1: Bedspreeds and Weavings from the Museum's Coll. Ptg. by Florine Stethheimer, Salmagundians Exhibit.

HONOLULU, HAWAII. *Honolulu Academy of Arts*, Jan. 4-Feb. 1: War's Toll of Italian Art (AFA).

HOUSTON, TEX. *Museum of Fine Arts of Houston*, Jan.: Prints by French Artists, Jan. 11-Feb. 1: Wayman Adams.

INDIANAPOLIS, IND. *John Herron Art Institute*, Feb. 1: Contemp. Amer. Ptg. Jan. 1-31: Santos, the Religious Folk Art of New Mexico.

IOWA CITY, IOWA. *The State University of Iowa*, Jan. 11-Feb. 1: Creative Design and the Consumer (AFA).

KANSAS CITY, MO. *William Rockhill Nelson Gallery of Art*, Jan. 4-28: Ohio W'cols. Ptg. by Charles P. Gruppe.

KENNEBUNK, MAINE. *The Brick Store Museum*, Jan. 30: Americans from Mus. Permanent Coll.

LAWRENCE, KANS. *Museum of Art, University of Kansas*, Jan. 26: Cent. of Photog. (MOMA). Jan. 7-28: Primitive Haitian Ptg. (Galerie St. Etienne).

LINCOLN, NEB. *University of Nebraska Art Galleries*, Jan. 11-25: 5th Ann. All-Nebraska Salon of Photog. Lincoln Camera Club.

LOS ANGELES, CALIF. *Los Angeles County Museum*, Feb. 22: 40th Quarterly Exhibit. of Contemp. Artists. *James Vigeveno Galleries*, Jan. 10-30: Warsaw.

LOUISVILLE, KY. *Speed Memorial Museum*, Jan. 24: Architecture of Louis Sullivan, Jan. 5-25: Semi Antique Rugs from Asia Minor, Persia, and the Caucasus (AFA). *Art Center Association School*, Jan. 5-Feb. 1: Gouaches by Ben Zion.

LOWELL, MASS. *Whistler's Birthplace*, Feb. 1: Ptg. by Elizabeth Walsh and Helen Weld. Fra. Angelo Bomberto Mod. Forum.

MADISON, WIS. *Wisconsin Union Art Gallery, University of Wisconsin*, Jan. 11: All University Photog. George Grosz.

MANCHESTER, N. H. *Currier Gallery of Art*, Jan. 11: Ptg. from the Corcoran Biennial, 1947 (AFA). Jan. 4-Feb. 2: Charles Sheller Loan Exhibit. Jan. 5-26: Leaders in Photog.: Ansel Adams.

MASSILLON, OHIO. *Massillon Museum*, Jan. 1-31: Taliesin and Taliesin West (Life Mag.). Jan. 5-26: Integrated Building (MOMA). Jan. 1-31: Lace Exhibit. (Cooper Union, N. Y.).

MEMPHIS, TENN. *Brooks Memorial Art Gallery*, Jan. 7-26: Selection of Prints from the Dr. Louis Levy Coll. Ptg. by Memphis Artists.

Memphis Academy of Arts, Jan. 15: W'cols by Karl Ober-teuffer.

MIDDLETOWN, DEL. *St. Andrews School*, Jan. 3-17: Xmas Story in Art.

MINNEAPOLIS, MINN. *Minneapolis Institute of Arts*, Mar. 1: PreColumbian Art of Central Amer. Jan. 5-Feb. 2: 30 Lithographs (1946-47) by Picasso. Jan. 24-Feb. 21: Mod. Drwgs.

University Gallery, University of Minnesota, Jan. 16: Mayan Discoveries at Bonampak. Sculp. with a Purpose. Jan. 5: A Survey of Amer. Sculp. Jan. 26-Feb. 25: Design Exhibit. by the Institute of Design, Chicago, Ill.

Walker Art Center, Jan. 11: Useful Gifts. Feb.: Idea House II, Jan. 6-Feb. 13: Sculp. by Evelyn Raymond.

MONTCLAIR, N. J. *Montclair Art Museum*, Jan. 2-Feb. 15: Comparatives.

NEW BRUNSWICK, N. J. *Rutgers University*, Jan. 5-19: W'cols by Jack Lewis.

NEWARK, N. J. *Newark Art Club*, Jan. 5-15: Recent Works by Award Winners in Newark Art Club Ann. Jan. 19-Feb. 5: Members of N. J. W'col Soc. Exhibit.

Newark Museum, Jan. 11: Under Ten Dollars—Suggestions for Xmas Gifts, Jan.: The Museum's Collections Grow. Jan. 5-Indef.: Contemp. Amer. Ptg. Newark of the Future.

Rabin and Krueger Gallery, Jan.: Group Exhibit., Ptg. by Soyfer, Gasser, Konrad, Van Ramp.

NEW LONDON, CONN. *Lyman Allyn Museum*, Jan.: Work of Conn. W'col Soc.

NEW ORLEANS, LA. *Arts and Crafts Club*, Jan. 4-24: Ptg. by Zygmunt Haupt.

Isaac Delgado Museum, Jan. 1-19: The Painter Looks at People (MOMA). Jan. 5-27: Pedro Figari. Mexican Costumes (Aida Thompson). Nat'l Ceramic Exhibit.

NEW YORK, N. Y. *A. C. A.*, 63 E. 57, Jan. 10: Ptg. by Harry Sternberg. Jan. 12-31: Ptg. by Gregorio Prestopino. *Artists' Gallery*, 61 E. 57, Jan. 16: Walter Philipps, One Man Show. Jan. 17-Feb. 6: Elsie Driggs, One Man Show. *Associated American Artists*, 711 Fifth, Jan. 17: Ptg. by Samuel Rosenberg, Karl Fortessa.

Babcock, 38 E. 57, Jan. 3-17: Paris Street Scenes by Harold Rotenberg. Jan. 19-Feb. 7: Recent Ptg. by Lewis Daniel.

Barbizon-Plaza, 101 West 58, Jan. 31: Pastels by Oscar Ember.

Bignou, 32 E. 57, Jan. 6-31: Ptg. by Gladys Robinson. First One Man Show.

George Binet, 67 E. 57, Jan. 3-23: Gouaches by Myrwyn Eaton.

Brooklyn Museum, Eastern Parkway, Jan. 4: Artists in Social Communication. Greeting Card Competition, Jan. 18: Art and A Neighborhood. Jan. 28: Drwgs by Lagos d'Ebneth.

Buchholz, 32 E. 57, Jan. 24: Matisse Illustrations.

Carroll Carstairs, 11 E. 57, Jan. 12-31: Theo Pascal.

Chinese Gallery, 38 E. 57, Jan. 3-23: Edna Tacon.

Collectors of American Art, 106 E. 57, Jan. 5-26: Jan. Group Show.

Contemporary Arts, 106 E. 57, Jan. 16: Ruins of New York. Ptg. by Dorothy Sherry. Jan. 5-23: 12 Religious Ptg. by Constantine Abanavas.

Durlacher, 11 E. 57, Jan.: Pavel Tchelitchev, 1925-1933.

Downtown, 43 E. 51, Jan. 17: Five Americans: Stuart Davis, Kuniyoshi, Levine, Marin, Shahn. Jan. 20-Feb. 7: New Ptg. by David Fredenthal.

Ward Eggleston, 161 W. 57, Jan. 5-17: Oil Ptg. by Garland Burruss. Jan. 19-31: Recent Oil Ptg. by Emily Frank.

Ferargil, 63 E. 57, Jan. 10: Ptg. by Mary Beach. Jan. 1-31: Sculp. by Hesketh.

Feigl, 601 Madison, Jan. 7-24: Bedrich Feigl (London).

Garret, 47 E. 12, Jan. 17-Feb. 28: Group Show.

Grand Central, 15 Vanderbilt Ave., Jan. 6-24: 100 Prints from the Soc. of Amer. Etchers. Jan. 27-Feb. 7: W'cols from the Calif. W'col Soc.

Grolier Club, 47 E. 60, Jan. 31: The Age of Chivalry.

Arthur H. Harlow, 42 E. 57, Jan. 15: Drwgs and W'cols by W. Russell Flint.

Kennedy, 785 Fifth, Jan.: 16 Years a Lithographer. Prints by Stow Wengenroth.

Kleeman, 65 E. 57, Jan. 5-26: Hans Moller. Jan. 12-30: Enamel Pictures by Edward Winter. Ceramic Show.

Kootz, 15 E. 57, Jan. 5-24: New Ptg. by Carl Holty.

Kraushaar, 32 E. 57, Jan. 12-31: Recent Ptg. by Gifford Beal.

Laurel, 48 E. 57, Jan. 3-23: Ptg. by Jimmy Ernst. Jan. 26-Feb. 14: Sculp. Group.

Mortimer Levitt, 16 W. 57, Jan.: Recent Oils by Max Spivak.

Julien Levy, 42 E. 57, Jan. 6-24: Dorothea Tanning. Jan. 27-Feb. 21: Usellini.

Lilienfeld, 21 E. 57, Jan. 2-16: Recent Ptg. by Hory.

Joseph Luyber, 112 E. 57, Jan. 5-24: Frank Di Gioia.

Macheth, 11 E. 57, Jan. 5-24: Oils and W'cols by Clay Bartlett.

Pierre Matisse, 41 E. 57, Jan.: Sculp. by Giacometti.

Metropolitan Museum of Art, Fifth and 82, Feb. 29: French Tapestries of the 14th to 20th Cent. Feb. 15: Japanese Prints. Feb. 8: Through the Picture Frame. Rubens' Sketch, *The Triumphal Entry of Henry IV into Paris*, Jan. 9-Apr. 30: The Near and Middle East—Costume Institute Exhibit. Jan. 30-Indef.: The Technical Examination of Ptg.

Milch, 55 E. 57, Jan. 17: Ptg. by Stephen Etnier. Jan. 19-Feb. 7: Ptg. by Alexandra Pregel.

Morgan Library, 29 E. 36, Apr. 30: The Bible. Manuscripts and Printed Bibles from the 4th to 8th Cent.

Museum of the City of New York, Fifth and 103, Apr. 4: The Ring and the Glove—A Survey of Boxing. The Grace Moore Mem. Exhibit.

Museum of Modern Art, 11 W. 53, Jan. 4: Ben Shahn: Retrospective Exhibit. World of Illusion: Elements of Stage Design. Children's Holiday Fair of Mod. Art. Jan. 17: Mies van der Rohe. Useful Objects, 1947. Jan. 7-Apr. 4: Ballet Design: Decor and Costumes for Ballet Soc. Jan. 14-Mar. 21: New Acquisitions. French Children's Ptg. *National Serigraph Society*, 38 W. 57, Jan. 5-24: Henry Mark. One Man Show. Jan. 26-Feb. 14: Dorr Bothwell, Philip Hicken, One Man Shows.

Newhouse, 15 E. 57, Jan. 5-14: New Ptg. and Pastels by Angna Enters.

Harry Shaw Newman, 150 Lexington, Jan. 4-30: Dutch and Flemish Ptg. Coll. of John Mitchell.

New York Historical Society, 170 Central Park W., Mar. 14: Golden Anniversary of Greater New York. Jan. 17: Frederic Remington, Artist of the Old West.

New York Public Library, 476 Fifth, Jan. 15: Japanese Books and Prints, 1650-1850.

Niveau, 63 E. 57, Jan. 15: French Masters of the 20th Cent. *Passadoit*, 121 E. 57, Jan. 10: Holiday Group Show. Jan. 5-24: Ptg. by B. J. O. Nordfeldt.

Perls, 32 E. 58, Jan. 5-31: Recent Ptg. by Karl Priebe.

Pinacotheca, 20 W. 58, Jan. 10-21: Collage by Kurt Schwitters.

Riverside Museum, 310 Riverside Drive, Jan. 9-Feb. 1: Tausca Art Competition, 1948.

Bertha Schaeffer, 32 E. 57, Jan. 24: Ptg. by Worden Day.

Schaeffer, 52 E. 58, Old Master Ptg. and Drwgs.

Sculptors Gallery, Clay Club Sculpture Center, 4 W. 8, Jan. 10: Sculp., 1947. Jan. 19-Feb. 25: Sculp. by Glenn Chamberlain.

Jacques Seligmann, 5 E. 57, Jan. 10-23: Ptg. by Esther Rolicz. Jan. 26-Feb. 14: Graphic Circle.

E. and A. Silberman, 32 E. 57, Jan. 1-31: Italian Ptg. 13th-16th Cent.

Weyhe, 794 Lexington, Jan. 5-28: Ptg. by William Pachner.

Whitney Museum of Art, 10 W. 8, Jan. 25: 1947 Ann. Exhibit. of Contemp. Amer. Ptg.

Willard, 32 E. 57, Jan. 6-31: Ptg. by Molla Moss.

NORFOLK, VA. *Norfolk Museum of Arts and Sciences*, Jan. 4-Feb. 8: Ptg. in France, 1939 (AFA).

NORMAN, OKLA. *University of Oklahoma, Museum of Art*, Jan. 5-19: Amer. Oils (Grand Central Art Gal., N. Y.). Age of Enlightenment (Life Mag.).

NORTHAMPTON, MASS. *Smith College Museum of Art*, Jan. 8-22: The Genius of Louis Sullivan. Jan. 24-Feb. 15: Kathe Kollwitz Print Exhibit.

NORWICH, CONN. *Slater Memorial Museum*, Jan. 11-Feb. 1: Medieval Spirit (Life Mag.).

OAKLAND, CALIF. *Mills College Art Gallery*, Jan. 9-Feb. 8: Exhibit. of Student Work from the Mexican School of Ptg and Sculp. in Mexico.

OVERLIN, OHIO. *Allen Memorial Art Museum, Oberlin College*, Jan.: Drwgs by Ernst Josephson, Lent by Dr. Sten Lindeberg, Stockholm.

OKLAHOMA CITY, OKLA. *Oklahoma Art Center*, Jan. 5-27: W'cols (Calif. W'col Soc.). Jan. 25-Feb. 22: Coptic Textiles (AFA). Jan. 11-26: Portrait Painters Club.

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IVET, MICH. *Olivet College, School of Fine Arts*, Jan. 2-22: Age of Enlightenment (Life Mag.). Jan. 22-31: University of Iowa Etchings.

LAHA, NEB. *Joslyn Memorial*, Jan. 7-31: George Fredrick Keck Architecture.

SADENA, CALIF. *Pasadena Art Institute*, Jan. 13-Feb. 3: Encyclopedia Britannica Coll. of Contemp. Amer. Ptg. African Art Lent by U. of Pa. Mus. Chinese Sculp. Selections from Permanent Coll.

PHILADELPHIA, PA. *Pennsylvania Academy of Fine Arts*, Jan. 12: Oils by Charles Morris Young.

Philadelphia Art Alliance, Jan. 11: Prints by Herschel Levit, W'cols by Luis Martinez-Pedro, Jan. 15: Industrial Design by Ralph Kruck, Jan. 18: Sculp. by Jean de Marco, Jan. 15: Oils by Carl Gaertner, Jan. 10-Feb. 1: Internat'l Book Illustrations (AIGA), Jan. 16-Feb. 19: Industrial Design by Kem Weber, Jan. 5-31: Portraits of Prominent Negroes, Jan. 27-Feb. 22: Drwgs.

Alip Ragan Associates, Jan. 30: Oils and W'cols by Dr. Philip Chalfin.

PITTSBURGH, PA. *Carnegie Institute, Department of Fine Arts*, Jan. 14-Feb. 22: Gimbel Pa. Art Coll. Jan. 8-Feb. 15: Exhib. of Ptg. by Walt Kuhn.

Arts and Crafts Center, Jan. 11: Gouaches and Crayons by Hans Hofmann.

TWINSFELD, MASS. *Birkshire Museum*, Jan. 2-31: Prints by Ella Fillmore Lillie, Ptg. and Drwgs, Boys' Club Art Class. Photos from "Camera Work" by Alfred Steiglitz.

PORTLAND, ORE. *Portland Art Museum*, Jan. 15: Sculp. by Lydia Hedge, Jan. 5-31: Portraits of Prominent Negroes, Jan. 1-15: 16 Ecuadorians, Jan. 1-Feb. 5: PreColumbian Art.

PORTLAND, MAINE. *Sweet Memorial Art Museum*, Jan. 1-25: Photos by Maine Photographers.

ROCKFORD, ILL. *Rockford Art Association*, Jan. 4-7th Ann. Young Artists' Show, Jan. 5-Feb. 1: Self-Juried Show for Artists Members.

SACRAMENTO, CALIF. *E. B. Crocker Art Gallery*, Jan. 1-31: Cartoons and Drwgs by Anton Refregier, W'cols by Leonard Scheu, Old Master Ptg. and Drwgs, Calif. School.

ST. LOUIS, MO. *Carroll-Knight Gallery*, Jan. 6-19: Carl Mose and Wallace Smith, Jan. 20-31: The Missourians.

Art Museum, Jan. 21: Symbolism in Ptg (MOMA), Jan. 5-31: The Independent Artists of St. Louis, Jan. 1-31: Contemp. European Prints from Museum's Print Cabinet, Jan. 18-31: Good Design is Your Business (AFA).

PETERSBURG, FLA. *Art Club of St. Petersburg*, Jan. 1-15: Niles J. Behncke, Jan. 18-31: Amie Medary and Bill Dwyer.

SAN ANTONIO, TEX. *Witte Memorial Museum*, Jan. 11: J. of Tex. Art Faculty Exhib. Leslie Larsson, Myra Biggers-Jaffert, Marian Hebert.

TAFT, N. M. *New Mexico Art Gallery*, Jan. 1-15: Nash Bachicha, Hella Valle and James Wing, Tempera Exhib. from Mus. of N. M., Jan. 16-31: Clyde Cook, Olive Rush, Sydney Redfield, Lucile Winks and Robert R. Davis.

Museum of New Mexico, Jan. 1-15: Exhib. of New Mexico Tempera Painters, Open Door Shows New Mexico Painters, Jan. 1-31: Batina Whitman, One Man Show, Contemp. New Mexico Artists.

ROSELAND, N. Y. *Skidmore College*, Jan. 12-26: Mod. Rooms of the Last 50 Years (MOMA).

ATTLE, WASH. *Henry Gallery, University of Washington*, Jan. 4-25: Robert Maillart; Engineer, Jan. 19-Feb. 9: Expressionism in Prints, Jan. 1-30: Carvers of the Northwest, Contemp. Ptg.

Attle Art Museum, Jan. 8-Feb. 1: Soc. of Industrial Design Exhib. Ptg. by U. of Calif. Faculty, Central Amer. Ceramics, Photos of Bonampak.

SMITHFIELD, MASS. *Friends of Art, Mount Holyoke College*, Jan. 8-30: Making a Mural, Lent by the Springfield Mus. of Fine Arts.

SPRINGFIELD, ILL. *Springfield Art Association*, Jan. 1-25: Drwgs by Maurice Stern (AFA).

SPRINGFIELD, MASS. *Springfield Museum of Fine Arts*, Jan. 6: Color Drwgs by Grade School Children, *George Walter Vincent Smith Art Gallery*, Jan. 2-21: Springfield Internat'l Salon of Photog. Jan. 9-23: How Children Paint, Jan. 19-Feb. 9: If You Want to Build a House.

SPRINGFIELD, MO. *Springfield Art Museum*, Jan. 1-31: Old and New Porcelain, Jan. 25-Feb. 14: Brooklyn Museum First Nat'l Print Ann. (AFA).

STANFORD UNIVERSITY, CALIF. *Thomas Welton Stanford Art Gallery*, Jan. 11: Christian Art.

SYRACUSE, N. Y. *Syracuse Museum of Fine Arts*, Jan. 5-1: Architectural Show.

TAMPA, FLA. *Tampa Art Institute*, Jan. 5-17: Drwgs and Prints (Midtown Gal.), Jan. 19-31: Oshkosh Public Mus.

TOLEDO, OHIO. *Toledo Museum of Art*, Jan. 4-Feb. 1: Significant War Scenes by Battlefront Artists (AFA), Jan. 4-30: Work of Faculty of Cleveland School of Art, Currier and Ives Prints.

TOPEKA, KANS. *Mulvane Art Museum, Washburn Municipal University*, Jan. 1-15: Houses, U.S.A. Jan. 1-31: Textiles by Stella Harlos, Ceramics by Lysbeth Wallace.

TOPEKA, OKLA. *Philbrook Art Center*, Jan. 6-Feb. 1: Ptg. by De Chirico, Yeffe Kimball and Doel Reed, Local Group Show—Robert Higgs, Lydia B. Todd, Blanche Johnson, Handwrought Jewelry, Laura A. Clubb Coll.

UTICA, N. Y. *Munson-Williams-Proctor Institute*, Jan. 26: 26th Ann. Exhib. of Advertising and Editorial Art (AFA), Color Lithographs by Contemp. British Artists.

WASHINGTON, D. C. *Arts Club*, Jan. 4-23: Contemp. Ptg. from New York, Jan. 25-Feb. 13: Soc. of Washington Artists.

Corcoran Gallery of Art, Jan. 4: Alexander James Mem. Exhib. Jan. 11: War's Toll of Italian Art, Jan. 17-Feb. 22: Ptg. of the Year (Pepsi-Cola), Jan. 31: Recent Accessions, 19th Cent. Amer. Drwgs.

Library of Congress, Jan. 10: Early Architecture of the South, Photos by Frances Benjamin Johnston, Jan. 31: Finnish Book Exhib.

National Collection of Fine Arts, Smithsonian Institute, Jan. 7-29: 6th Ann. Exhib. of the Fla. Gulf Coast Group, Jan. 16-Feb. 15: Pennsylvania Soc. of Miniature Painters.

National Gallery of Art, Jan. 1: Art of France in Prints and Books.

Phillips Memorial Gallery, Jan. 5: Ptg. by James McLaughlin and Laughlin Phillips, Jan. 11-Feb. 2: Photos by Clarence Laughlin.

WATERVILLE, MAINE. *Colby College, Art Department*, Jan. 8-20: Contemp. Architecture in Maine, Models, Plans and Photos of Buildings in the Mod. Style.

WEST PALM BEACH, FLA. *Norton Gallery and School of Art*, Jan. 2-25: 5 Canadian Painters and Ptg. from the W'col Gal. Goose Rocks Beach, Maine.

WICHITA, KANS. *Wichita Art Association*, Jan. 3-28: 17th Ann. Contemp. Amer. Graphic Art Exhib.

Wichita Art Museum, Jan.-Feb.: Recent Acquisitions—Ptg. by Albert Pinkham Ryder, George Grosz and Boardman Robinson, Fred Wassall, Local Artist.

WILLIAMSTOWN, MASS. *Lawrence Art Museum, Williams College*, Jan. 5-19: Drwgs (MOMA).

WILMINGTON, DEL. *Society of Fine Arts, Delaware Art Center*, Jan. 11-Feb. 1: French Ptg.

WINTER PARK, FLA. *Morse Gallery of Art, Rollins College*, Jan. 14-30: Contemp. Amer. Ptg.

WOODSTOCK, N. Y. *Rudolph Galleries*, Jan. 1-31: Exhib. of W'cols and Gouaches Given at Homestead, Fla. (Rudolph Galleries).

WORCESTER, MASS. *Worcester Art Museum*, Jan. 4-Feb. 1: Artists Look Like This, Jan. 5-25: Kathe Kollwitz.

YOUNGSTOWN, OHIO. *The Butler Art Institute*, Jan. 1-25: New Year Show.

ZANESVILLE, OHIO. *Art Institute*, Jan. 6: Development in Children's Art, Jan. 16-Feb. 6: Reproductions of Historic Far Eastern Textiles (AFA).

OPPORTUNITIES IN ART

NATIONAL

THE JOHN F. AND ANNA LEE STACEY SCHOLARSHIP FUND FOR ART EDUCATION. "To foster a high standard in the study of form and color and their expression in drawing, painting, and composition . . . open to American citizens and to both men and women, single or married, irrespective of race, creed or color . . . age limit is between 18 and 35 years, but in exceptional cases and at the discretion of the Committee of Selection, the age limit may be extended." Letters of reference and a written general plan of the candidate's aims are required. The appointments will normally be for one year, and the amount of \$1500.00 for the year of 12 months, payable in quarterly installments. Photographs of candidate's work should first be submitted to John F. and Anna Lee Stacey Scholarship Committee of Otis Art Institute, 2401 Wilshire Boulevard, Los Angeles 5, Calif. Send for Application Blank for specific information.

GRADUATE FELLOWSHIPS in painting, sculpture, graphic arts, art education, design and art history for the academic year 1948. For further information write Ralph L. Wickisher, Department of Fine Arts, Louisiana State University, Baton Rouge, Louisiana.

JEFFERSON NATIONAL EXPANSION MEMORIAL. An open architectural competition "to select an architect to be recommended to the Department of the Interior for ultimate employment as designer of the Jefferson Memorial." Open to all architects who are citizens of the United States of America, July. \$125,000 in prizes. For application blanks and further information write to George Howe, Professional Adviser, The Jefferson National Expansion Memorial Competition, Old Courthouse, 415 Market Street, St. Louis 2, Missouri.

FRA ANGELO BOMBERTO FORUM OF ART, Whistler's Birthplace, Lowell, Mass. For new styles inspired by modern monopoly. First send one-page typed explanation of the creation, invitation to exhibit may follow. Fee, \$5. For further information write to John G. Wolcott, 236 Fairmount St., Lowell, Mass.

17TH ANNUAL EXHIBITION OF CONTEMPORARY AMERICAN GRAPHIC ARTS. Wichita Art Association, January 3 to 28, 1948. Open to all American artists. Media: Block prints, wood engravings, lithographs, etchings, drypoints, aquatints, mezzotints, and silk screen prints. Jury, Purchase Prizes. For entry blanks and further information write to Wichita Art Association, 401 North Belmont Avenue, Wichita, Kansas.

BOSTON SOCIETY OF INDEPENDENT ARTISTS 15TH ANNUAL EXHIBITION. Paine's of Boston, Massachusetts, January 12-31, 1948. Open to all artists on payment of \$5 membership, \$1 for handling crated work. Media: painting, sculpture, print. Museum Sponsorship. Purchase Fund. Applications for membership and dues received not later than Nov. 15. For further information write to Miss Jessie G. Sherman, Secretary, 27 West Cedar Street, Boston 8, Mass.

5TH ANNUAL COOPERATIVE ART EXHIBITION, Indiana, Pa. State Teachers College, April 10-May 8. Open to all living Artists. All mediums. Fee \$3.00. Jury. Prizes: \$700. Entry cards due March 5. Works due March 15. For further information write to Orval Kipp, Director of Art Department, State Teachers College, Indiana, Pennsylvania.

38TH ANNUAL EXHIBITION, Connecticut Academy of Fine Arts, Hartford, Connecticut, February 7-29, 1948. Media: painting, tempera, sculpture and graphic art. Entry fee \$4 for non-members. For further information and circular write to Louis J. Fusari, Secretary, Connecticut Academy of Fine Arts, P. O. Box 204, Hartford, Conn.

1948 DECORATIVE ARTS—CERAMIC EXHIBITION, Wichita Art Association, Wichita, Kansas, April 17 to May 16, 1948. Open to Living American craftsmen. Media: textile weaving, silversmithing and metalry, jewelry, ceramics and ceramic sculpture. Fee \$2.00. Jury. Entry cards and work due March 31, 1948. Prizes: \$100 textile weaving, \$100 jewelry, \$100 silversmithing and metalry, \$100 ceramics, and ceramic sculpture. For further information write to Mrs. Maude G. Schollenberger, 401 North Belmont Avenue, Wichita, Kansas.

9TH ANNUAL EXHIBITION, NATIONAL SERIGRAPH SOCIETY, New York, N. Y., March 29-April 24. Open to all artists. Medium: Serigraphs only. Fee for non-members \$1.00. Jury. Prizes. Entries due March 7. For further information write to Doris Meltzer, Director, Serigraph Galleries, 38 West 57 St., New York 19, N. Y.

52ND ANNUAL EXHIBITION, WASHINGTON WATER COLOR CLUB. March 7-29, 1948, at the National Museum. The exhibition is open to all artists working in water color or the graphic arts. Fee for non-members is \$1.00. Prizes. Jury. For entry cards and further information write to Mrs. Lyn Egbert, 201 E. Thornapple Street, Chevy Chase, Maryland.

BROOKLYN MUSEUM'S SECOND NATIONAL PRINT ANNUAL. March 23-May 23, 1948. The exhibition is open to all artists working in the United States. All material must be in the Museum by February 24. For further information write to Una E. Johnson, Curator, Department of Prints and Drawings, Brooklyn Museum, Eastern Parkway, Brooklyn 17, N. Y.

22ND ANNUAL EXHIBITION OF AMERICAN WOOD ENGRAVING, WOODCUTS AND BLOCK PRINTS at the Print Club, Media: Wood engravings, woodcuts, linoleum prints and other block prints in color or black and white made in 1947 or 1948 will be accepted. Fee of 50 cents for two or four prints. Entry blanks due January 19. Closing date for receiving material is January 23. Jury. Prizes. For entry cards and further information write to the Print Club, 1614 Latimer Street, Philadelphia 3, Pennsylvania.

ANNUAL EXHIBITION OF THE ART ASSOCIATION OF NEW ORLEANS. Painting, sculpture, graphic arts, crafts, etc. Open to members. One becomes member by paying \$5.00 per year. Works received up to Saturday, February 14, 1948. Exhibition from March 1-28. Prizes. Jury. For further information write to Isaac Delgado Museum of Art, City Park, New Orleans 19, Louisiana.

REGIONAL

6TH ANNUAL OF CONTEMPORARY VIRGINIA AND NORTH CAROLINA OIL AND WATER COLOR PAINTINGS. February 1948. The Annual will be confined to original oil and water color paintings on any subject by living Virginia and North Carolina artists. All work due January, 1948, at The Museum of Arts and Sciences, Yarmouth Street, Norfolk, Virginia. Jury. Prizes. For entry card and further information write to Mrs. F. W. Curd, 707 Stockley Gardens, Apt. 2, Norfolk 7, Va.

6TH ANNUAL OHIO VALLEY OIL AND WATER COLOR SHOW. Edwin Watts Chubb Gallery, Ohio University, March 1-31, 1948. For residents of Ohio, Indiana, Illinois, West Virginia, Pennsylvania, and Kentucky. Media: oil and water color. Jury. Prizes: \$500 for awards in prizes and purchases. Entry cards due February 16, 1948. Works due February 1-16, 1948. For entry cards and data, write: Dean Earl C. Seigfried, College of Fine Arts, Ohio University, Athens, Ohio.

The American Federation of Arts

FOUNDED 1909

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1948 LA TAUSCA ART COMPETITION

An outstanding exhibition of American painting, sponsored by *The Heller Deltab Company, Inc.*, to stimulate the best expression of American Art without restrictions as to subject or treatment.

AMERICAN ABSTRACT AND SURREALIST ART

From the 58TH ANNUAL AMERICAN EXHIBITION of *The Art Institute of Chicago*, Frederick A. Sweet and Katharine Kuh, Associate Curators of Painting and Sculpture, have selected approximately fifty paintings and sculptures for tour under the auspices of Federation.

ANCIENT PERUVIAN TEXTILES

Fifty Pre-Spanish Textiles, woven by the Indians of coastal Peru, have been made available for further displays by *The Textile Museum of the District of Columbia*.

PAINTINGS AND PRINTS FROM THE UPPER MIDWEST

A selection of 31 works from the *Walker Art Center's* FIRST BIENNIAL EXHIBITION OF PAINTINGS AND PRINTS by the artists of Iowa, Nebraska, North Dakota, South Dakota, Wisconsin and Minnesota.

Rental fees for the traveling exhibitions of the Federation cover insurance and all costs to the exhibitor with the exception of one-way transportation. Rental fees, therefore, reflect only a proration of actual costs based on the number of engagements for each exhibition. Costs, as a result, are reasonable. Address all communications concerning engagements—Mrs. Annemarie Henle Pope, Assistant Director in Charge of Traveling Exhibition Service.

The American Federation of Arts

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